GANGSTER MAKES GOOD P. 10 • THE GREENSBORO LUNCH COUNTER P. 28

Smithsonian

FEBRUARY 2010

SMITHSONIAN.COM

AN AMERICAN RESEARCHER TAKES ON

MYSTERIES OF THE SPHINX

ALSO

AFRICAN-AMERICAN PORTRAITS

SNAP! VENUS FLYTRAP

SAVING AUSCHWITZ

RENOIR'S SECOND ACT

MONUMENT VALLEY

Africa
Alaska
Asia & Pacific
Australia
New Zealand
Canada
New England
Caribbean
Bermuda
Europe
Hawaii
Mexico
Panama Canal
South America
World Voyage

Sublime

We invite you to feast. To captivate not only your palate, but your eyes as well. To dine in a manner not easily forgotten; to release your inner sous-chef; to indulge the notion to have breakfast appear daily on your private verandah. We invite your senses to be delighted, time and again, on your spacious mid-sized ship. We invite you, and we are at your service. Call your Travel Professional or 1-877-SAIL HAL, or visit www.hollandamerica.com.

Holland America Line
A Signature of Excellence

Ships' Registry: The Netherlands

New.

Quieter than ever before.

Introducing Bose® QuietComfort® 15 Acoustic Noise Cancelling® headphones.

Our best headphones. Since we introduced the world's first noise cancelling headphones over 20 years ago, we have conducted continuous research to improve this technology. Now, we have engineered significant advances in noise reduction to make the QC®15 headphones our quietest ever. Exclusive Bose technologies electronically sense more of the sounds around you, reducing more noise across a wider range of frequencies. And we didn't stop there. We developed a new ear cushion that further reduces unwanted noise. It works in harmony with the electronics to deliver a better listening experience and a comfortable fit.

Try them for yourself risk free. When you fly, the engine roar fades even further away. When you listen to music at home or at work, fewer distractions get in the way. Less noise, along with our acclaimed lifelike sound, a fit that stays comfortable for hours and the quality you expect from Bose. It all adds up to a combination of benefits unmatched in the industry. So now you can relax and appreciate music, movies or just some serenity more than ever before. We invite you to try QC15 headphones for yourself risk free for 30 days. And when you call, ask about making **12 easy payments,** with no interest charges from Bose.* We're so sure you'll be delighted, we'll even pay to ship them to your door.

Welcome to an even quieter world.

To order or learn more:
1-800-729-2073, ext. Q7727 or visit Bose.com/QC

BOSE®
Better sound through research®

*Bose payment plan available on orders of $299-$1500 paid by major credit card. Separate financing offers may be available for select products. See website for details. Down payment is 1/12 the product price plus applicable tax and shipping charges, charged when your order is shipped. Then, your credit card will be billed for 11 equal monthly installments beginning approximately one month from the date your order is shipped, with 0% APR and no interest charges from Bose. Credit card rules and interest may apply. U.S. residents only. Limit one active financing program per customer. ©2010 Bose Corporation. Patent rights issued and/or pending. The distinctive design of the headphone oval ring is a trademark of Bose Corporation. Financing and free shipping offers not to be combined with other offers or applied to previous purchases, and subject to change without notice. Risk free refers to 30-day trial only and does not include return shipping. Delivery is subject to product availability. C_007915

OUR WHOLE GRAINS HAVE NATURAL FIBER & ANTIOXIDANTS.

We've gotten the best out of whole grains for over 100 years.
That's the Post Natural Advantage.

Learn about the health benefits of these Post cereals at **PostNatural.com**

Post NATURAL ADVANTAGE

© 2010 Post Foods, LLC

Smithsonian contents

FEBRUARY 2010 · VOLUME 40, NUMBER 11

FEATURES

32 Uncovering Secrets of the Sphinx
The Egyptian colossus gradually reveals its mysteries to an American archaeologist **BY EVAN HADINGHAM**

42 Picture of Prosperity
When affluent African-Americans in segregated Washington, D.C. wanted their portraits taken, they turned to Addison Scurlock **BY DAVID ZAX**

48 The Venus Flytrap's Lethal Allure
Native only to the Carolinas, the carnivorous plant that draws unwitting insects to its spiky maw now faces dangers of its own **BY ABIGAIL TUCKER**
PHOTOGRAPHS BY LYNDA RICHARDSON

56 Can Auschwitz Be Saved?
Liberated 65 years ago, the German concentration camp is one of Eastern Europe's most visited sites—and most fragile **BY ANDREW CURRY**
PHOTOGRAPHS BY MACIEK NABRDALIK

66 Renoir Rebels Again
Later in life, the great French Impressionist's career took an unexpected turn. A new exhibition showcases the controversial works
BY RICHARD COVINGTON

72 Behind the Scenes in Monument Valley
The vast Navajo tribal park stars in Hollywood movies but remains largely hidden to visitors
BY TONY PERROTTET
PHOTOGRAPHS BY DOUGLAS MERRIAM

DEPARTMENTS

4 From the Editor
NOVELTIES

10 Indelible Images
ONE WAY OUT
A teenage Guatemalan artist and gang member takes charge of his destiny
BY PATTI McCRACKEN

14 My Kind of Town
WELL GROUNDED
The novelist arrived in Lafayette, Indiana, not expecting to stay long. That was 20 years ago
BY PATRICIA HENLEY
PHOTOGRAPHS BY TIM KLEIN

80 Presence of Mind
MIGRATIONS FORCED AND FREE
A top historian on what it means to be African-American as immigrants join the mix **BY IRA BERLIN**

6 Letters
WILDLIFE TRAFFICKING

8 Wild Things
EVOLUTION BY BIRD FEEDER

18 Your Smithsonian.com
EUREKA, CALIFORNIA

20 This Month in History
ANNA PAVLOVA

23 Around the Mall
LOCAL DINOSAURS

24 FROM THE CASTLE
SI IN THE CITY

28 THE OBJECT AT HAND
LUNCH COUNTER

29 Q & A JOHN GERRARD

30 WHAT'S UP
CHINESE PAINTING

92 The Last Page
STAMP TACT

ON THE COVER
The Sphinx with the pyramids of Giza, Cairo, Egypt.
PHOTOGRAPH BY GLOWIMAGES / GETTY IMAGES

THIS PAGE
Billie Holiday, c. 1940s, performs in Washington, D.C.
SCURLOCK STUDIO / ARCHIVES CENTER / NMAH, SI

VISIT SMITHSONIAN.COM
WANT MORE? PLEASE VISIT THE MAGAZINE'S WEB SITE TO EXPLORE NEW ARTICLES, PHOTOGRAPHS, VIDEOS, BLOGS AND MANY OTHER INTERACTIVE FEATURES.

ADVERTISEMENT

FREE TRAVEL INFORMATION

For a complete listing, visit: www.smithreader.com

Special offers and travel deals from around the world

Arkansas Department of Parks & Tourism. "World of the Pharaohs: Treasures of Egypt Revealed" – Arkansas Arts Center, Little Rock, Ark., through July 5, 2010. **pharaoh.arkarts.com.**

Costa Rica Tourism Board. Experience the wonders of Nature at its best. Call 1-866-COSTA-RICA or go to **www.visitcostarica.com.**

The Great State of Texas. Create your perfect vacation with your FREE Texas State Travel Guide. **Call 1-800-8888-TEX, ext. 5609.**

Newfoundland & Labrador. What's there to do? With 18,000 miles of natural coastline, historical fishing villages, 2 UNESCO World Heritage Sites, 31 provincial parks and ecological reserves, we'll let you decide. Get a free Traveler's Guide at 1-800-563-6353 or **NewfoundlandLabrador.com.**

Nova Scotia Tourism. Explore Nova Scotia's vibrant culture and heritage. Visit **NovaScotia.com** or call 1-800-565-0000 for vacation planning.

Prince Edward Island. For your free Island Guide call 1-800-463-4PEI or visit **www.gentleisland.com.**

Smithsonian Journeys. Love to travel? Love to learn? Take the Smithsonian on your next trip. **www.SmithsonianJourneys.org**

Offer Expires May 5, 2010

How Chris Harris Provides for His Future *and* the Smithsonian's.

Chris Harris

For Chris Harris, the Smithsonian has been a source of great inspiration. From the time he was a young boy, he's clocked countless hours exploring its exhibits, attending events, and losing himself in the Smithsonian's extensive modern art collection.

These days the Smithsonian is touching his life in a different way. Through Chris' Smithsonian Charitable Gift Annuities, he receives income for life along with significant tax benefits. But mainly, Chris gets to give back to what he would consider to be a life-long friend.

Sample Rates (One Beneficiary)	
Age 65:	5.3%
Age 75:	6.3%
Age 85:	8.1%
Age 90+:	9.5%

Alexander Calder
7 Circles Abstract, 1966

To receive an illustration from the Smithsonian, please fill out and mail this coupon.

☐ Send information on a Smithsonian Charitable Gift Annuity.

Birthdate(s): _____

Amount: ☐ $10,000 ☐ $50,000 ☐ $100,000 ☐ _____

☐ I want to know more about gifts to the Smithsonian that provide me with income for life.

☐ Send information on including the Smithsonian in my will or other estate plans.

☐ I have already included the Smithsonian in my will.

Name: _____

Address: _____

_____

Phone: _____

Email: _____

The Smithsonian Legacy Society
P.O. Box 37012, MRC 035
Washington, D.C., 20013-7012

PG1002SM

Smithsonian Institution

To find out more, contact The Smithsonian Legacy Society.
888.419.7584 | Email: legacy@si.edu | www.si.edu/plangiv

Smithsonian Smithsonian.com

EDITOR
Carey Winfrey

ART DIRECTOR
Maria G. Keehan

EXECUTIVE EDITOR
Terence Monmaney

WEB EDITOR
Maura McCarthy

MANAGING EDITOR
Alison C. McLean

SENIOR EDITORS
Kathleen M. Burke
T. A. Frail
Laura Helmuth
Mark Strauss

CONTRIBUTING EDITOR
Robert M. Poole

SENIOR PHOTO EDITOR
Bonnie Stutski

COPY CHIEF
Karen Larkins

***GO SMITHSONIAN* EDITOR**
Beth Py-Lieberman

STAFF WRITER
Abigail Tucker

ASSOCIATE EDITORS
Lyn Garrity
Bruce Hathaway
Marian Smith Holmes
Lucinda Moore

ASSOCIATE ART DIRECTOR
Erik K. Washam

PHOTO EDITOR
Molly Roberts

ASSOCIATE PHOTO EDITOR
Brendan McCabe

ASSOCIATE WEB EDITOR
Brian Wolly

COPY EDITOR
Jeanne Maglaty

ASSISTANT EDITORS
Amanda Bensen
Sarah Zielinski

WEB PRODUCER
Ryan R. Reed

ART SERVICES COORDINATOR
Jeff Campagna

ASSISTANT TO THE EDITOR
Andrea Georgiou

EDITORIAL ASSISTANTS
Megan Gambino
Jesse Rhodes
Michelle L. Strange

READER SERVICES
Karla A. Henry
Carolyn McGhee

INTERN
Abby Callard

WEB INTERN
Audrey Reinhardt

EDITORIAL OFFICES:
MRC 513,
Washington, D.C. 20013-7012
(202) 633-6090

SUBSCRIPTIONS:
(800) 766-2149
P.O. Box 420312
Palm Coast, FL 32142-0312
Smithsonian.com
Outside the United States:
(386) 447-2721

Views expressed by individual authors do not necessarily represent those of the Smithsonian Institution.

Sorry, but SMITHSONIAN cannot assume responsibility for unsolicited materials.

SMITHSONIAN ENTERPRISES
Thomas Ott, **PRESIDENT**

DIRECTOR, SMITHSONIAN MEDIA
Thomas Ott

EXECUTIVE ASSISTANT TO THE DIRECTOR
James A. Babcock

GENERAL MANAGER
Alan Chu

GROUP PUBLISHER
Kerry Bianchi

ASSOCIATE PUBLISHER, MARKETING AND SALES DEVELOPMENT
Rosie Walker

ADVERTISING
Marilyn Cruz, **ADVERTISING SERVICES MANAGER**

ACCOUNT MANAGERS

NEW YORK: James F. Else, **REGIONAL SALES DIRECTOR,**
Meryle Lowenthal, Lori D. Scelzi, Elise I. Boeger
MIDWEST: Bill Milligan, Jeff Orr **DETROIT:** Colleen Maiorana
SOUTHWEST: Steve Moynihan, Lindsay Davis
SOUTHEAST: Kelly Hediger, Lisa Herlan
WEST COAST: Kate Knox, Charles Carroll
CARIBBEAN / CENTRAL AMERICA: Al Nadal
MEXICO: Elsie Mendez Enriquez **CANADA:** Richard Brown,
Cindy Ratych, David Seaberg, Greg M. Smith
JAPAN: Yoshinori Ikeda, Shigenori Nagatomo
THAILAND: Yvan Van Outrive, Ja Pipatra **KOREA:** S.S. Song
DIRECT RESPONSE: MI Media Services, LLC, Marie Isabelle
INTERACTIVE AD OPERATIONS COORDINATOR: Joel Newman

MARKETING/RESEARCH
Natalie Thompson, **ASSOCIATE ART DIRECTOR**
Laurie A. Corson, **ASSOCIATE MARKETING DIRECTOR**
Caitlin McCarthy, **ASSOCIATE MARKETING MANAGER**
Elizabeth Stoll, **PROMOTIONS COORDINATOR**
Marilyn Resciniti, **RESEARCH MANAGER**

CONSUMER MARKETING
Lisa Dunham, **CONSUMER MARKETING DIRECTOR**
Mary Ramsey, **PLANNING DIRECTOR**
Andrea Sole, **FULFILLMENT DIRECTOR**
Susan Warner, **RENEWALS AND GIFT DIRECTOR**
Grace Riker, **PURCHASING AND OPERATIONS MANAGER**
Lori Paldino, **NEW BUSINESS DIRECTOR**
Jonathan Balangon, **GIFT MANAGER**
Laura E. Vichick, **ASSOCIATE NEW BUSINESS MANAGER**
Piper Miles-Coccaro, **RENEWALS MARKETING COORDINATOR**

ONLINE PUBLISHING GROUP
Michelle McMahon, **DIRECTOR, INTERNET STRATEGY AND OPERATIONS**
Jennifer L. Bock, **MANAGER, ONLINE MARKETING AND ANALYSIS**
Bilikya Schiller, **SENIOR WEB DESIGNER**
Damie B. Malone, Tony Rosenberger, **WEB DEVELOPERS**
Kelly Durkin, **SENIOR WEB PRODUCER**
Cheryl Carlin, **WEB PRODUCER**

MANUFACTURING
Sarah Kingsley, **DIRECTOR**
Katherine Balch, **PREPRESS DIRECTOR**
Frank Matthew Hale II, **PREPRESS MANAGER**
Marie Koller, **PREPRESS MANAGER**
Stanley Boone, **COLOR AND QUALITY MANAGER**
Penie Atherton-Hunt, **AD SERVICES MANAGER**

BUSINESS OFFICE
Ed Dequina, **BUSINESS MANAGER**
Joanne Hubbard, **ACCOUNTANT**

HUMAN RESOURCES
Dana S. Moreland, **DIRECTOR**
Jennifer N. Alexander, **BUSINESS PARTNER**
Sibyl A. Williams, **HR COORDINATOR**
Jay Sharp, **RECRUITER**

MAIN ADVERTISING OFFICE:
420 Lexington Avenue, Suite 2335
New York, NY 10170
(212) 916-1300

With all the money he'd saved at Daedalus, Herb could finally afford a little relaxation
Daedalus Books
After 30 Years Still the Best Browse in Bargain Books
For a free catalog call
1.800.395.2665
salebooks.com

NOW ON
Smithsonian.com

Issue Extras

PLANT-WORLD PREDATORS
Discover the Venus flytrap's carnivorous cousins at **Smithsonian.com/flytrap**

THE SCURLOCK STUDIO AND BLACK WASHINGTON
See how the groundbreaking photographers captured over 80 years of promise and reality in African-American life in the capital at **Smithsonian.com/scurlock**

Web Exclusives

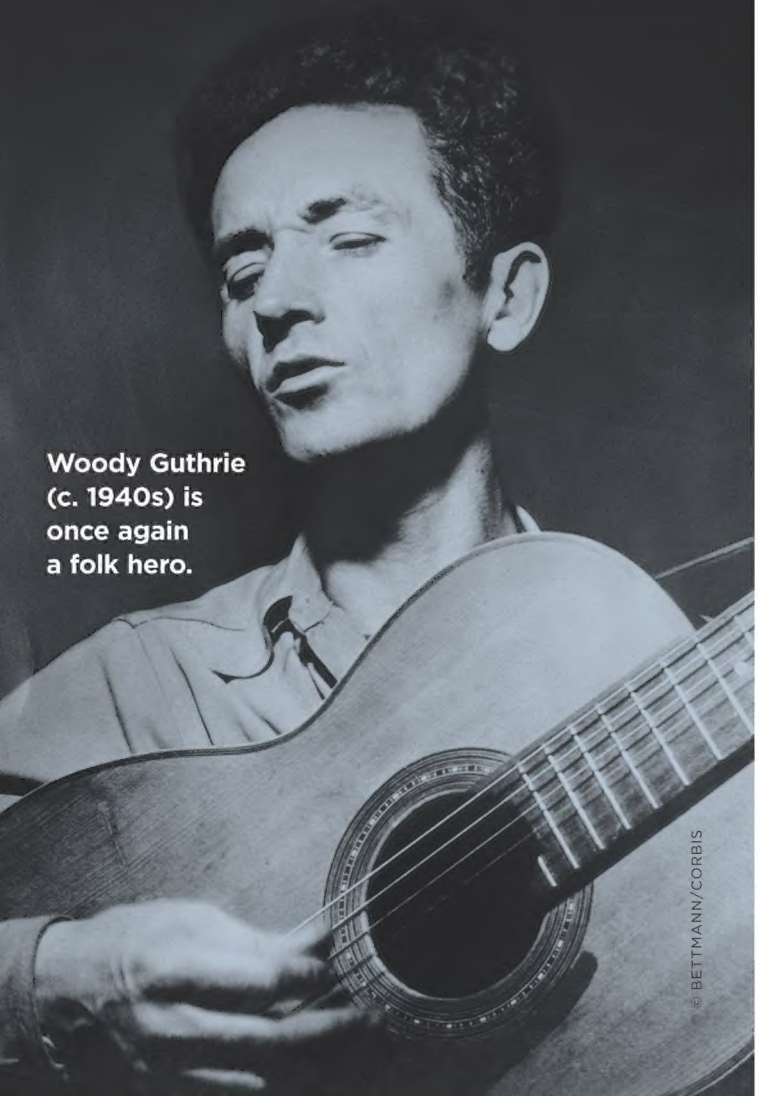
STALKING BATS
Follow scientist Elizabeth Kalko as she explores bat habits and habitats at **Smithsonian.com/bats**

FOOTBALL'S 'FOOLISH CLUB'
Revisit the founding of the American Football League and its challenge to the NFL at **Smithsonian.com/afl**

THAT'S A MASCOT?
Meet the creatures that have ushered in past Olympic Games at **Smithsonian.com/mascots**

GUTHRIE'S LEGACY
Learn how Woody Guthrie's unpublished archives are inspiring a new generation of musicians at **Smithsonian.com/guthrie**

STAY CONNECTED:
Sign up for regular e-mail updates at **Smithsonian.com/newsletter**



Woody Guthrie (c. 1940s) is once again a folk hero.

© BETTMANN/CORBIS

FROM THE EDITOR

Novelties

In praise of contributors, including you

BY TERENCE MONMANEY

FOR OUR STORY about one of the world's most beguiling plants, we turned to Lynda Richardson, a wildlife and environment photographer in Richmond, Virginia, who has worked for us in Cuba, Alabama and California's Channel Islands. "They were amazingly hidden," she says of the Venus flytraps she tracked down in their only native habitat, a shrinking slice of the Carolinas. "They're hard to see unless you know where to look."

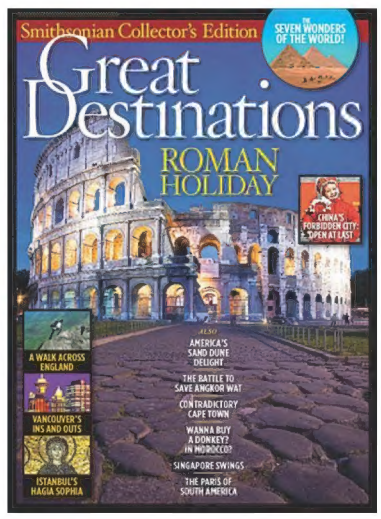
Richardson: flytrapped.

Fortunately Richardson had an expert guide, James Luken, a botanist. See what they found in "The Venus Flytrap's Lethal Allure" (p. 48) and online at Smithsonian.com/flytrap, where even more of Richardson's hard-won pictures of the botanical novelty are posted.

Our Web site is also where you'll find another key contributor—you. Your online submissions include tens of thousands of entries to our annual photo contests and thousands of comments on articles, videos and photo galleries. Then there's our 100 percent reader-created Web feature, "Your Kind of Town," a companion to the print magazine's popular "My Kind of Town." (Patricia Henley's profile of Lafayette, Indiana, starts on p. 14).

So far, you've provided more than 150 "Town" sketches, evoking places from Brunswick, Maine, to Bisbee, Arizona. Taken together, these miniature essays are an impressive mosaic of American life, a tribute to the everyday charms of where you grew up or live now—the barbecues and nature preserves, Main Streets, beaches, libraries, pageants and bike paths. Please keep the hometown stories coming at Smithsonian.com/yourkindoftown. You can upload photographs and video, too.

In recognition of our growing online community, each month some of your contributions to our Web site, including a "Town" excerpt, appear in our novel print feature "Your Smithsonian.com" (p. 18).



THE THIRD Smithsonian Collector's Edition, *Great Destinations*, is available, but only at newsstands and bookstores or by going to Smithsonian.com/great or calling (212) 916-1300. Like the previous collectibles, *Lincoln* and *Mysteries of the Ancient World*, the *Great Destinations* special focuses on one of our core subjects. It's about traveling to places known for history (Angkor Wat), natural beauty (Great Sand Dunes National Park) or—just in time for the Olympics—fun (Vancouver).

TERENCE MONMANEY *is the executive editor.*

ABOVE: CAPT. MIKE OSTRANDER

Dear Subaru,

"Whether I'm driving to the coast for a weekend, racing rally cross or just getting it as dirty as possible, I love using my Subaru to its full potential." –Andy L., Ellensbury, WA.

Love. It's what makes a Subaru, a Subaru.

SUBARU

Tell your story at subaru.com/dearsubaru

LETTERS READERS RESPOND TO THE **DECEMBER** ISSUE

NORMAN ROCKWELL, PHOTOGRAPHER P. 8 • A COMET'S TALE P. 12
Smithsonian
Stolen Wildlife
The illicit animal trade is surpassed only by drugs and weapons trafficking
ALSO
MOUNTAIN MONKEYS
BOSNIAN PYRAMIDS
CELEBRATING HANDEL'S MESSIAH
ARTISTS' HO-HO HOMEMADE CARDS
MEXICO'S CITY OF ANGELS
HOW AMERICA GOT ITS NAME

That the parrot population in South America is being depleted by smugglers is a true crime against nature ["Wildlife Trafficking"]. Kudos for this disturbing but important exposé, which shows how nothing on this earth (apparently) is as important as the almighty dollar.

RYAN G. VAN CLEAVE, SARASOTA, FLORIDA

SMUGGLING'S ROOTS

WILDLIFE trafficking breaks my heart, but it is also sad that it is oftentimes the traffickers' only source of income. Unless the governments of countries such as Brazil work harder to improve their economic problems, this illegal business will continue to flourish and more animals will be placed in danger.

PAUL DALE ROBERTS
ELK GROVE, CALIFORNIA

PUEBLA EXPORT

"SAVORING PUEBLA" gives the reader great insight into that wonderful Mexican city. It also brought to mind a Poblano of international fame, Vicente Oropeza, the man who introduced the Mexican *charro* (cowboy) and his art forms to the world. In 1893, Oropeza joined Buffalo Bill's Wild West and Congress of Rough Riders with whom, for more than a decade, he demonstrated the rope-spinning skills known as *Floreo de la Reata,* as well as the traditional skills of the charro. After he left Buffalo Bill, he continued to perform until his death in 1923. Oropeza was inducted into the National Cowboy Hall of Fame in Oklahoma City in 1975. He is buried in the French Graveyard in Puebla.

DON MC DANIEL
SUN CITY, ARIZONA

COURT GESTURE

THE ARTICLE on Handel ["Hallelujah"] states that the Elector of Hanover was Handel's patron. Reportedly, there is more to the story. After Handel was appointed musical director at the Electoral Court of Hanover, the elector twice gave him leave to travel to London, the second time on the condition that he return "within a reasonable time." But some two years went by and he remained in London. Handel, it was rumored, grew worried when the Elector of Hanover was appointed King George I of England. Some musicologists feel that when Handel composed *Water Music,* an accompaniment played for George I during a boating party on the Thames, his true motivation was to get back into the king's good graces.

NORMAN CHAPMAN
CALABASAS, CALIFORNIA

VICTORY FOR THE VIMY

INFORMATION in the brief article about the R34 dirigible ["Special Delivery"] requires clarification. Less than a month before the R34 became the first dirigible to make a nonstop trans-Atlantic crossing in July 1919, the first-ever nonstop trans-Atlantic crossing was made via a fixed-wing Vickers Vimy biplane, possibly a World War I surplus. Two former Royal Air Force men, Capt. John Alcock and Lt. Arthur Brown, were attempting to win a £10,000 prize that had been offered by the *Daily Mail* since 1913 for the first such crossing. A very rough landing on June 15 outside Clifden, Ireland, brought fame and winnings. A sealed mailbag from St. John's, Newfoundland, provided proof of the trip.

FRANK MORAN
LOVES PARK, ILLINOIS

VISITING ROCKWELL

WHILE IN MASSACHUSETTS on business, my uncle, Austin Watson, learned where Norman Rockwell lived in Stockbridge and stopped by ["Mr. Rockwell's Neighborhood"]. Mrs. Rockwell answered the door and sent him around to the artist's studio, saying her husband would be glad to see him. Austin said the brief meeting was like two friends catching up. Austin had a baseball autographed by Jack Dempsey, Richard Rodgers, Mickey Mantle and others. Mr. Rockwell signed it too. It's on display in the Texas Scottish Rite Hospital for Children in Dallas, where Austin was on the Board of Trustees. It would appear Mr. Rockwell's folksiness was not an affectation.

MALCOLM WATSON
HIDEAWAY, TEXAS

CORRECTION:

"Special Delivery" misstated the California base of the company Airship Ventures. It is Moffett Field, not Napa.

Please send letters to **LettersEd@si.edu** or to **Letters, Smithsonian, MRC 513, P.O. Box 37012, Washington, D.C. 20013.** Include a telephone number and address. Letters may be edited for clarity or space. Because of the high volume of mail we receive, we cannot respond to all letters. Send queries about the Smithsonian Institution to info@si.edu or to VIARC, Public Inquiry Mail Service, P.O. Box 37012, Washington, D.C. 20013.

Sat. 8:23 p.m.
Tejano orchestral symphony

Introduce your family to Texas, circa 2010. To take this vacation or plan your own Texas adventure, just visit TravelTex.com/tripplanner. Or for your free Texas State Travel Guide, Accommodations Guide and Texas Map, go online or call 1-800-8888-TEX (ext. 5609).

TEXAS®

It's like a whole other country.

© 2010 Office of the Governor, Economic Development and Tourism. 6DFB10

WILD THINGS

LIFE AS WE KNOW IT

BY ABBY CALLARD, T.A. FRAIL, MEGAN GAMBINO, ABIGAIL TUCKER AND SARAH ZIELINSKI

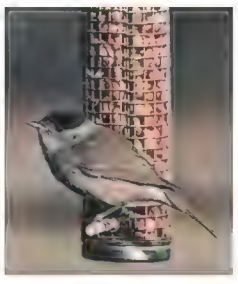
MATING CALLS

Giant pandas live rather solitary lives. When it's time to mate, males and females locate one another through scent. Then the female makes chirping noises. Now researchers in China have found the chirps are longer and harsher when the females are most fertile. Males may have an ear for such bleats and time mating attempts accordingly.

TRAVEL SHELL

Veined octopuses hide in discarded coconut shells, scientists in Indonesia discovered. An octopus may even carry multiple shells for future use, stacking them like bowls, spreading its arms around the shells and "stilt-walking" with the shells wedged within its eight arms. Hermit crabs use seashells for shelter, but because these octopuses carry their shells for later use, they are the first invertebrates known to use tools.

Watch the octopuses at Smithsonian.com/WildThings



EVOLUTION BY BIRD FEEDER

Blackcap birds that breed in Central Europe in the summer traditionally fly to Spain for the winter. But in the past 50 years, some have started wintering in Britain, lured by seed and suet in bird feeders. Significantly, the birds tend to mate with others that wintered in the same area. Now researchers from Germany and elsewhere have observed that the two blackcap groups differ in wing shape, beak width and feather color—evidence of evolution in action.

INVASIVE SPECIES

Paleontologists in New Mexico say fossils of the newly discovered 10-foot-tall *Tawa hallae* (left) shed new light on dinosaur origins. The 213-million-year-old remains—old even for a dinosaur—were found alongside fossils of other early meat eaters. But the closest relatives of those species lived in South America, where the first dinosaurs may have evolved. The find suggests several waves of dinosaurs colonized North America when the two continents were in greater contact as part of the landmass called Pangea.

NAME: *Impatiens pallida*, a forest plant found in eastern North America.
IN THE DARK: Like some other plants, *I. pallida* can tell with its roots whether a neighboring plant is its sibling.
IN THE LIGHT: With unrelated neighbors, *I. pallida* grows short, leafy stalks. With sibling neighbors, it grows taller stalks with fewer leaves, thus sharing the sunlight, says a study from McMaster University in Ontario.
UNDER SCRUTINY: Other plant species have been shown to take up fewer nutrients through their roots when siblings are growing nearby, but this is the first time a plant has been shown to conspire with kin above ground.

JESSIE COHEN / NZP, SI; ROGER STEENE; MIKE WILKES / NPL / MINDEN PICTURES; JORGE GONZALEZ; BILL BEATTY / ANIMALS ANIMALS - EARTH SCENES

Celebrate 20 years of legendary service with Crystal Cruises

- **New 2-for-1 Fares.** On all 2010 voyages
- **$2,000 "All-Inclusive, As *You* Wish" Spending Credits**
- **Free Business or Economy Air**
- **Price Guarantee.** Ensures you receive the lowest applicable fare

For details visit crystalcruises.com. To book, contact your travel agent or call 866-743-7642

20th ANNIVERSARY
CRYSTAL CRUISES

es in stateroom and do not include port security and handling
e. As You Wish." shipboard spending credit (based on
or credit and cannot be applied as a deposit tow
e booked through Crystal Cruises' Air Department
ee assures that you will receive the lowest Crystal Cruises publ
vithout notice. Restrictions apply. See crystalcruises.com for comp

INDELIBLE IMAGES

One Way Out

Carlos Perez could have been an artist or a gangster. Photographer Donna DeCesare helped him choose

BY PATTI McCRACKEN

CARLOS PEREZ wishes now that he had burned his clothes instead of giving them away. He thinks mostly about his shirt—white, and emblazoned with the image of a dying gang member.

"It's hard to think now that someone else is wearing the shirt, thinking it's cool," Perez says as he contemplates a photograph taken of him in 2001 in his family's yard in the Guatemalan village of Magdalena Milpas Altas. He was 18 then—a budding artist, but also a member of the 18th Street Gang, a violent, illicit Los Angeles-based group that has gained ground in Guatemala and El Salvador.

"At the time, he really had a foot in both worlds," says Donna DeCesare, who took the photograph. "He was starting to do a lot of art, but he was active in the gang. It was very clear he hadn't made up his mind which one he'd go with."

DeCesare, 55, a New York City native, has become internationally known for her work documenting the spread of U.S. gang culture to Central America. She won awards for *From Civil War to Gang War*, a photographic project on Salvadoran refugees getting involved in Los Angeles gangs. A multimedia sequel titled *Hijos del Destino*, or *Destiny's Children*, was scheduled to go up on the Internet last month. "When kids have any kind of pull toward gangs, often they'll say, 'I'll be dead soon,'" she says. "But Carlos told me early on that he didn't believe

Perez (at home in Guatemala in 2001) "really had a foot in both worlds," DeCesare says.

"He really loved his mother, and I think she knew what he was up to, but it was never discussed."

Perez (with his paintings at the Vienna Academy of Fine Arts in 2009) says his mother "showed me that I can take violence and turn it into something positive."

in destiny and thought life was more a matter of influence."

Perez's early life was influenced principally by poverty and the violence of Guatemala's 36-year civil war, which ended in 1996. His father, he says, was an alcoholic; his mother, Carmen, a midwife, raised their seven children. She sent Perez to a school several hours away from their home so her brother, a Catholic priest there, could look after him.

Perez was 11 when, he says, masked gunmen murdered his teacher. Gunmen also went after his uncle—Catholic clergy were suspected by the army of supporting the rebels—but he escaped and went into hiding. Not long afterward, Perez returned to his mother's home.

Gradually, he sought safety in the brotherhood of gangsters. At the same time, he stayed in school and maintained a close relationship with his mother. "He didn't want her to know about the gang, so he never got the trademark tattoos," DeCesare says. "He really loved his mother a great deal, and I think she knew what he was up to, but it was never discussed." Even now, Perez refuses to talk about what he did as a gang member.

In 2001 he met DeCesare, who spent a year photographing gangsters in and around Magdalena Milpas Altas. "There is an unwritten rule in gangs that you don't let yourself be photographed," Perez says. "But by the time Donna began photographing me, I'd gotten to know and trust her. She had seen some of the same [violence] I had." Perez even helped her photograph members of rival gangs, avoiding the question of whether he was a gang member himself. "He'd say, 'No, I'm the photographer's assistant,'" DeCesare says. "That was a real breakthrough."

DeCesare: his journey is "a dream fulfilled."

Perez reached a turning point in 2002, when his mother died of ovarian cancer. "My mother had a deep psychological impact on me," he says. "She saw a lot of extreme violence, a lot of death, because of the war. When I look back on it, I think that she showed me that I can take violence and turn it into something positive."

He began easing himself out of the 18th Street Gang—which meant leaving its clothing, such as his white shirt, behind. "When I was trying to leave the gang and wore regular clothes, it made me feel so exposed," he says. "Sometimes I'd put my gang shirt back on to feel safe." Ultimately, he gave it away.

Meanwhile, DeCesare's picture of Perez appeared in a Guatemalan newspaper with an article highlighting his artwork. At the time, his art was heavy on gang iconography and graffiti, but the story caught the attention of local United Nations officials. Eventually, he won a commission from them to illustrate a series of textbooks.

Shortly after his mother died, Perez heard from a schoolmate that an Austrian art school was interested in having more students from Central America. He launched an effort to get admitted and to organize his resources, including a scholarship, and in 2004 he enrolled in the Vienna Academy of Fine Arts, concentrating in painting.

He uses bold colors and large images, often of children. "I recognize in my art that I'm processing a lot of violence," he says. "I don't overdramatize it, but I think it's there."

Perez has already had three shows in Austria; he is working on another one while teaching a course in painting at an art school. When he graduated from the academy, last June, some of his paintings were hanging in a juried exhibition of students' work. Perez dedicated the exhibition to his mother; DeCesare attended the ceremony as his guest. He intends to stay in Vienna, where he is living with his German-born girlfriend. He says he feels safe there.

PATTI McCRACKEN *edited graphics for American newspapers for 15 years before moving to Europe. She now lives in Vienna.*

DONNA DECESARE; ELI REED / MAGNUM PHOTOS; PP. 10-11 DONNA DECESARE

What's the fastest way to learn a language?

ACT LIKE A BABY.

It's not the advice you'd expect. Learning a new language seems formidable, as we recall from years of combat with grammar and translations in school. Yet infants begin at birth. They communicate at eighteen months and speak the language fluently before they go to school. And they never battle translations or grammar explanations along the way.

Born into a veritable language jamboree, children figure out language purely from the sounds, objects and interactions around them.

Their senses fire up neural circuits that send the stimuli to different language areas in the brain. Meanings fuse to words. Words string into structures. And language erupts.

Three characteristics of the child's language-learning process are crucial for success:

First, and most importantly, a child's natural language-learning ability emerges only in a speech-soaked, immersion environment free of translations and explanations of grammar.

Second, a child's language learning is dramatically accelerated by constant feedback from family and friends. Positive correction and persistent reinforcement nurture the child's language and language skills into full communicative expression.

Third, children learn through play, whether it's the arm-waving balancing act that announces their first step or the spluttering preamble to their first words. All the conversational chatter skittering through young children's play with parents and playmates—"…what's this…" "…clap, clap your hands…" "…my ball…"—helps children develop language skills that connect them to the world.

Adults possess this same powerful language-learning ability that orchestrated our language success as children. Sadly, our clashes with vocabulary drills and grammar explanations force us to conclude it's hopeless. We simply don't have "the language learning gene."

At Rosetta Stone,® we know otherwise. You can recover your native language-learning ability as an adult by prompting your brain to learn language the way it's wired to learn language: by complete immersion. Our award-winning, computer-based method does just that.

Dynamic Immersion® unlocks the innate language-learning ability you acquired before birth and mastered as a child.

By recreating the immersion context in which you learned your first language, you understand, speak, read and write your new language with confidence and accuracy from the beginning—without translations and explanations.

At every step and in every skill, you receive instant, actionable feedback, including speech recognition and analysis technologies that prepare you for everyday conversations. And Adaptive Recall® brings back material just when you need it to reinforce and perfect your learning.

Every act of learning is an act of play for children and there's no reason it should be different for learners of any age. With Rosetta Stone programs, you rediscover the joy of learning language. Clever, puzzle-like activities produce sudden "Aha!" moments and astonishing language discoveries.

Your "language brain" remembers. We see it all the time.

A slow smile sneaks across the learner's face after just a few screens. It's a smile of recognition, as though the brain suddenly recalls what it was like to learn language as a child, as though it realizes, "Aha! I've done this before."

Act like a baby? You bet. Visit our website and find out how you can reactivate your own innate, language-learning ability with Rosetta Stone. It's the fastest way to learn a language. Guaranteed.®

More than 30 languages available.

SAVE 10%

Level 1	$206
Level 1&2	$368
Level 1,2&3	$485

SIX-MONTH, NO-RISK MONEY-BACK GUARANTEE.*

PICK UP A NEW LANGUAGE TODAY!
(877) 205-0869 RosettaStone.com/sss020
Use promo code sss020 when ordering.

RosettaStone®

©2008 Rosetta Stone Ltd. All rights reserved. Offer applies to Personal Edition only. Patent rights pending. Offer cannot be combined with any other offer. Prices subject to change without notice. *Six-Month Money-Back Guarantee is limited to product purchases made directly from Rosetta Stone and does not include return shipping. Guarantee does not apply to an online subscription or to Audio Companion purchased separately from the CD-ROM product. All materials included with the product at the time of purchase must be returned together and undamaged to be eligible for any exchange or refund. Offer expires May 31, 2010.

MY KIND OF TOWN

LAFAYETTE, INDIANA

Well Grounded

She didn't plan on staying, but more than 20 years later the novelist embraces her adopted community

BY PATRICIA HENLEY PHOTOGRAPHS BY TIM KLEIN

I **GREW UP ON A BACK ROAD** in a stretch of flat farmland in west-central Indiana. When school was out, the summer bookmobile was my lifeline. It would park near the railroad trestle, in a half-moon of gravel, and I would load up on novels and feel secure, knowing that when chores were done and softball games over, I had a story to read. When I was 16, my parents moved us to Maryland. We drove through the curvaceous Appalachian Mountains. Ever after I have craved hills and mountains and travel, but I have almost always made my home in small towns or on back roads near small towns. I thought I would never go back to Indiana, yet after years of nomadic life, I did return, a little over two decades ago, and I stayed. I live in a 19th-century brick house on a half-acre surrounded by fields where coyotes howl. It's similar to my life as a child. Stories are important to me, as well as meandering walks, gardening and observing what the philosopher David Abram calls the "more-than-human world," the coyotes and herons, fir trees and coneflowers. Still, the phrase "going to town" has an anticipatory glimmer.

"Not gussied up or cute, Lafayette (above) is a sturdy town, persistent in its character," says the author (left).

When I go to town now, it's to Lafayette, Indiana.

I arrived here on a sweltering night in August 1987 in a Honda

"With two young kids, I wasn't ONLY fighting lymphoma for me.
Getting to the ONE place that was best for my cancer
was worth traveling from Kansas City to Houston, no question."

DEWAYNE HICKMAN
~~lymphoma~~

THERE'S ONLY ONE YOU. AND THERE'S ONLY ONE M. D. ANDERSON.

After he was diagnosed seven years ago, DeWayne Hickman decided that nothing was going to stand between him and the best cancer care. So he traveled to M. D. Anderson, where a lymphoma expert tailored treatment around his particular circumstances. Our cancer experts have the options they need to customize an individual treatment plan. Traveling to M. D. Anderson saved DeWayne's life. If you're facing cancer, call us directly at 1-877-MDA-6789, or visit MakingCancerHistory.com.

THE UNIVERSITY OF TEXAS
MD ANDERSON
CANCER CENTER
Making Cancer History®

Ranked number one in the nation for cancer care by *U.S.News & World Report.*

Back then I had one foot out the door. I resisted being here, but couldn't work up escape velocity.

The 19th-century Tippecanoe County Courthouse presides over a downtown where old-time fixtures such as the five-and-dime have given way to cafés and brew pubs.

Civic I had driven from Montana, a red kayak strapped to the roof. I spent the last few hours on back roads, tunneling through corn. The towering fields seemed architectural, as if they would last forever. Insects crusted up on the windshield; every 30 miles or so I would clear them off with an ice scraper. Purdue University had offered me a stint as the visiting writer and I figured when it was over I would skedaddle back to the Rockies. I cruised right on through West Lafayette, the enormous hilltop campus of Purdue, crossed the Wabash River and drove up South Street, another hill, and that made me happy—I would not have to give up rolling terrain after all.

I was asked to stay on, and I did. For the first seven years, I lived on the Lafayette side of the Wabash in a furnished apartment. My office mate at Purdue was an Italian-American poet, Felix Stefanile, who had arrived from New York in 1961. Felix would listen to my whining about the lack of espresso, no café life. "When I moved here," he would admonish me, grinning, "you couldn't find an Italian tomato in the grocery." That made sense, sadly; my mother's repertoire of vegetables had ranged from corn to green beans and back again. Perhaps because of my Catholic upbringing and all the rules it imposed, I rolled back into my home state expecting it to be repressed and unimaginative, but I discovered its secret underbelly. I found it in candlelit solstice ceremonies and at the Depot, a gay bar, where, beneath a sparkly disco ball, drag queens danced joyously in prom gowns that would have made a sorority sister proud. I have no idea if such alternatives persist; my life is different now.

Back then I had one foot out the door, my suitcases at the ready. I resisted being here. Tongue-in-cheek, I called it La Fiesta or Lay Flat, like many who want to leave but can't work up what one of my friends calls escape velocity. And what escapes did I want? My desires varied from the jazz clubs of San Francisco to the desert in bloom. The conventional wisdom among some Indiana writers is that we are always trying to decide whether to go or stay. My attitude precisely for the first ten years.

Even though I work on the west side of the Wabash, on a campus that is a small town in itself, with some 40,000 students, 10 Nobel Prize winners and 22 astronauts to its name, when the teaching day ends, I gravitate to downtown Lafayette. If I stand at one end of Main Street and squint, I can imagine it 50 years ago; the buildings from the 1800s have been preserved, the stone corbels and pointed-arched windows.

Old-timers may say that downtown isn't what it once was, before the mall and the commercial strip that stretches for miles on Route 52. Downtown, you can't buy a pound of nails or a new pair of shoes. But here's what you can do: sip that espresso; buy locally made stained glass, earrings and cut-velvet scarves; drink oatmeal stout brewed in a former furniture store; select handmade chocolates for your sweetheart; hear a poetry reading or the Lafayette Symphony; buy antiques for a song; pick up a 13-mile trail that leads to the Tippecanoe Battlefield in Battle Ground; or attend a musical event put on by Friends of Bob, our local nonprofit music co-op. Downtown Lafayette hosts a farmer's market that has operated in the same vicinity for 170 years. While the downtown of yesteryear—with its five-and-dime and movie theaters, its department stores and the red neon rocking chair atop Reifer's Furniture—may be gone, the community still thrives here.

Of course, I noticed how friends and family reacted to my decision to live in Indiana. Until 2006 most of the state did not cotton to daylight saving time. We were on the same time as New York in the winter and Chicago in the summer. We never changed our clocks. This was confusing to friends who would telephone from other parts of the country. I would say: "In Indiana we never change." One time a writer at a conference in Washington State dis-

missed me with a wave of her hand and said, "Oh, you're from one of those I-states"—Indiana, Illinois, Iowa. As my grandmother would have said, she ruffled my feathers, and I never forgot it. I would invite friends and relatives to visit me in Lafayette, and they might hesitate, suggesting it was too flat or lacking in diversity, not a "destination," as one cousin put it.

Not gussied up or cute, Lafayette is a sturdy town, persistent in its character, as I see it now, creative and practical, and it's not true that we never change. Sleek condos branch out in the second and third floors of historic buildings downtown. A campaign is underway to clean up what unites both communities, the Wabash River. Walking and biking trails have been constructed, an annual River Fest established. A state-of-the-art homeless shelter was built by the Lafayette Urban Ministry, a coalition of 42 congregations from both sides of the river.

When it comes to diversity, Purdue has the second-highest number of international students among public universities and colleges in the country; the Subaru plant draws a Japanese community. I like to take visitors to Mama Ines Mexican Bakery. You can purchase sugar horns and *marranitos*—spicy, brown, pig-shaped cookies—in a store reminiscent of bakeries south of the border; with an aluminum tray and tongs, you help yourself from the pastry-laden cookie sheets, Mexican pop music blasting. An annual fiddlers' gathering is held seven miles away and members of the rock band Green Day have done production work at Sonic Iguana, a renowned punk rock studio. We have more than 16 houses of worship downtown and I defy you to sleep through the Sunday morning bells. And the Dalai Lama spoke at Purdue in 2007. That's diversity.

After living out of state for a year, Indiana essayist Scott Russell Sanders wrote: "What I see is stitched through and through with my own past." I get his meaning now. Every time I'm near Riehle Plaza and the train depot, what crosses my mind is the annual Hunger Hike that starts there, raising money for local food banks and pantries. My muscles recall the jog I did for seven years, up the Columbia Street hill and down Union, rain or shine or snow. And farther afield are the places that have wormed their way into my fiction: the round barns of Fulton County and the prairie gardens of Prophetstown State Park.

Is all that nostalgia? I think not. The Tippecanoe County Courthouse, the centerpiece of downtown Lafayette, was built in the 1880s because the citizenry wanted a building of permanent and durable character. Made of Indiana limestone and brick, it has 500-pound walnut doors, 100 columns and Tecumseh himself rises from one of the pediments. The feeling that what I see is stitched through with my past is not nostalgia, but continuity. Like the courthouse, it makes for a durable, or grounded, life.

Living here is a little like marriage. There are limitations and a universe of satisfactions within them. I have developed a loyalty to what is. Yet I would be remiss if I did not acknowledge the role the Internet plays in my willingness to be content. It is the bookmobile of now. If wanderlust becomes an itch I have to scratch, it's easy to purchase theater tickets for a week in London. I can order DVDs of Australian movies. But I walk a long gravel lane to retrieve my snail mail, the same as I did 50 years ago. When he was 3 years old, my youngest grandchild began walking with me to the mailbox. The first time we passed the row of dark blue-green conifers he said, "We're in the woods now," his voice hushed with awe and perhaps a little worry. The woods were still a mystery to him, just as they were to me as a girl. Some things have yet to change. Some things I hope never will.

Living here is a little like marriage. There are limitations and a universe of satisfactions within them.

At Mama Ines Mexican Bakery, Henley says, you can purchase "*marranitos*—spicy, brown, pig-shaped cookies—in a store reminiscent of bakeries south of the border."

PATRICIA HENLEY *is the author of* In the River Sweet, *a novel set in the Midwest and Vietnam.*

Read more contributions to My Kind of Town at Smithsonian.com/mykindoftown

YOUR SMITHSONIAN.COM

READER CONTRIBUTIONS TO OUR WEB SITE

YOUR KIND OF TOWN

EUREKA, CALIFORNIA
BY JOHN MEYER

WHEN MY FAMLY MOVED to the area, we were told the meaning of Eureka is "I found it." What we have found is a gateway to a slower, more peaceful way of life. We are hidden behind the Redwood Curtain, five hours north of San Francisco via mountain roads that serpentine their way through the tallest trees in the world, the ancient redwoods that are so resilient they are like the keepers of time. Most of the parks and beaches are just a few minutes from our front door and provide easy access to the habitats of migrating birds and indigenous wildlife. Because of our location right on the Pacific, whether it is the fog, the wind or the surge of waves from ocean storms, we are engaged with its overwhelming power. We like the ease with which we can embrace our connection with the earth's beauty and serenity.

WANTED: SCIENCE HEROES

While kids love to do hands-on science, they are later turned off by dreary textbook-based science education, cookbook projects for science fairs, which are often competitions between parents, plus consistent TV portrayals of scientists as obnoxious maniacs.

—**Susan Weikel Morrison,** Fresno, California, on "Are Scientists or Moviemakers the Bigger Dodos?" Smithsonian.com/scientists

BURNISHED GOLD

Peggy Fleming? Picabo Street? Bonnie Blair? Brian Boitano (below: in Lillehammer, Norway, in 1994)? Who's your all-time favorite former U.S. Winter Olympian? Cast your vote at Smithsonian.com/winterolympics

SPEEDY COMEBACK

In the mid-'80s, people in San Francisco began to report pigeons exploding in mid-flight. It was the first time peregrines returned to a large urban area—a reward for the environmental movement that had started with efforts to save San Francisco Bay.

R. Emberson on "World's Fastest Animal Takes New York" Smithsonian.com/peregrines

JOHN MEYER; IMAGE SOURCE / ALAMY; CLIVE BRUNSKILL / ALLSPORT / GETTY IMAGES; GLENN NEVILL

Considering it took 485,000,000 years to create, it's hardly surprising what you'll find here. Not the least of which is perspective. It tends to happen when you're standing two thousand feet up, seeing things more clearly on the edge of an ancient glacier-carved fjord. A vantage point, one would think, that could only exist for two reasons: for the view itself, and the inescapable feeling that washes over you. The feeling you get when once again, anything's possible. (Not bad for a three-hour flight.) **To find your way to the edge of Canada, call Kelly at 1-800-563-6353 or visit NewfoundlandLabrador.com**

Newfoundland Labrador
CANADA

NewfoundlandLabrador.com/WelcomeToAtlanticCanada

THIS MONTH IN HISTORY

FEBRUARY ANNIVERSARIES
MOMENTOUS OR MERELY MEMORABLE

BY ALISON McLEAN

100 YEARS AGO
POINTE COUNTERPOINT

Russian ballerina Anna Pavlova sells out New York's Metropolitan Opera House for her American debut, February 28, 1910. She is praised for her charm and sense of humor. For her part, she finds the city "so tall!" Pavlova's many world tours—she leaves Russia for good in 1914—draw new audiences to ballet. She dies in 1931.

190 YEARS AGO
THE RIGHT WOMAN

Susan B. Anthony is born in Adams, Massachusetts, February 15, 1820. The daughter of an abolitionist father, as a young woman Anthony joins the antislavery and temperance movements. Denied the right to speak at an 1853 rally because of her sex, she begins her campaign for women's rights, founding women's suffrage organizations and speaking around the country. Through her newspaper, *The Revolution*, she calls for equal pay, voting rights and "justice for all." In 1873 she is tried for voting in Rochester, New York; fined $100, she refuses to pay. Anthony dies in 1906, fourteen years before the 19th Amendment gives women the vote.

140 YEARS AGO VOICE OF REASON

Two days after Mississippi is readmitted to the Union on February 23, 1870, Hiram Revels, a minister and Civil War chaplain, takes the oath as senator, becoming the first African-American to serve in the U.S. Congress. Revels, a Republican, favors reinstating black legislators ousted in Georgia; amnesty for former Confederates who swear loyalty to the Union; and school desegregation in the District of Columbia. He leaves Congress in 1871 to be the first president of Mississippi's Alcorn State University.

140 YEARS AGO TUNNEL VISION

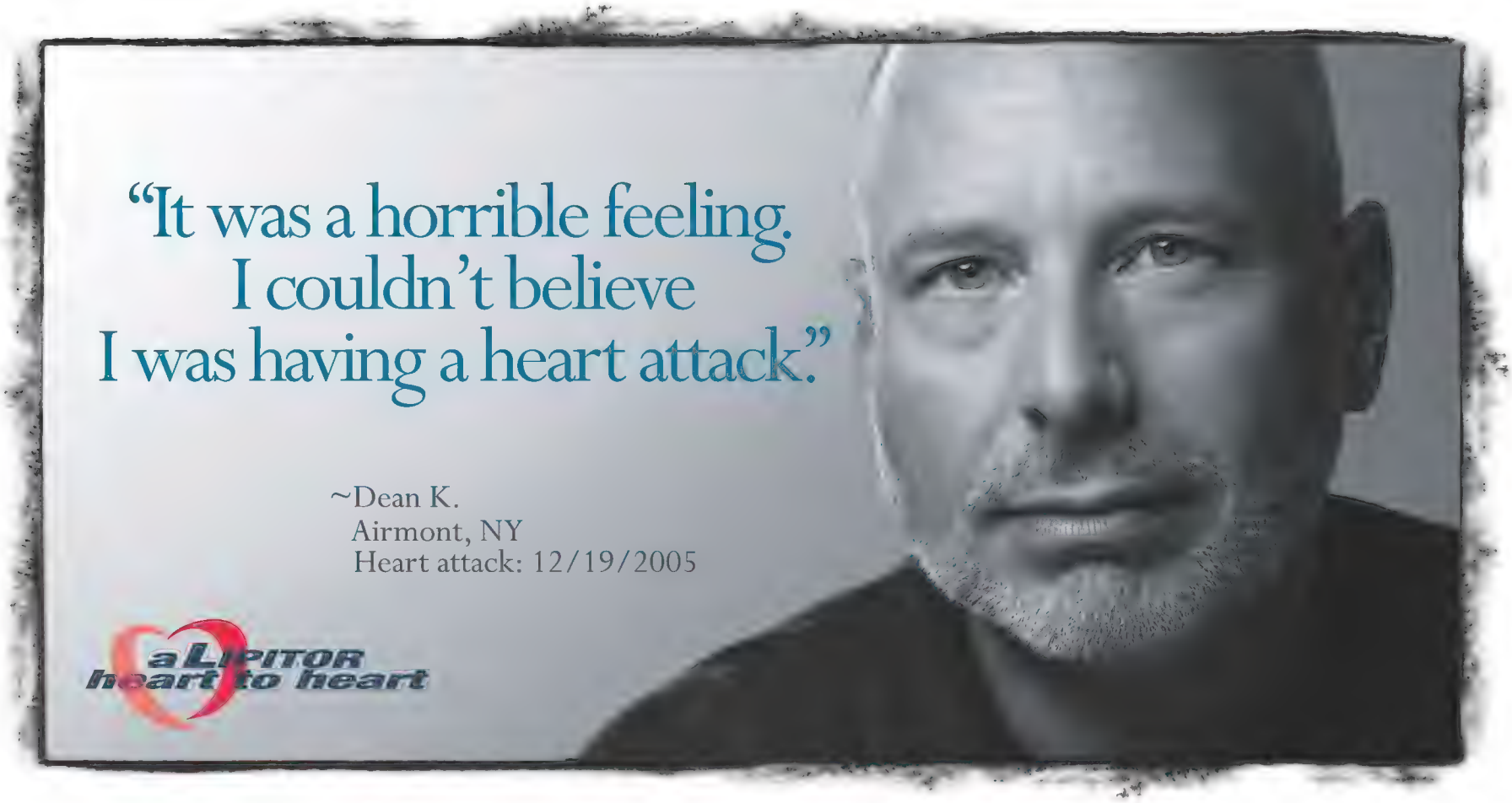
New York City officials get a firsthand look at underground travel when inventor and *Scientific American* editor Alfred E. Beach unveils his pneumatic subway February 26, 1870. Consisting of a car propelled by a giant fan through an eight-foot-wide masonry tunnel underneath Broadway near City Hall, Beach's subway carries passengers some 300 feet and back; ticket proceeds go to charity. His plans to expand the line foiled by politics, Beach closes his subway in 1873. Boston opens the nation's first multi-station subway line in 1897; New York's arrives in 1904.

20 YEARS AGO MARCH TO FREEDOM

Nelson Mandela, 71, walks out of South Africa's Victor Verster prison a free man February 11, 1990, after serving 27 years for his activities with the African National Congress against the apartheid-based government. The country's most famous political prisoner, Mandela is hailed by Archbishop Desmond Tutu as the "symbol of our people." Mandela shares the 1993 Nobel Peace Prize—for breaking down the apartheid system—with President F. W. de Klerk, who freed him. In 1994, he becomes president after South Africa's first democratic elections.

Visit Smithsonian.com/history for "Today in History"

BETTMANN / CORBIS; HULTON-DEUTSCH COLLECTION / CORBIS; GRANGER COLLECTION, NEW YORK (2); PETER TURNLEY / CORBIS



**"I should've done more to take care of myself.
Now I'm exercising, watching my diet, and I trust my heart to Lipitor."
Talk to your doctor about your risk and about Lipitor.**

- **Adding Lipitor may help, when diet and exercise are not enough. Unlike some other cholesterol-lowering medications, Lipitor is FDA-approved to reduce the risk of heart attack and stroke in patients with several common risk factors, including family history of early heart disease, high blood pressure, low good cholesterol, age and smoking.**
- **Lipitor has been extensively studied with over 17 years of research. And Lipitor is backed by 400 ongoing or completed clinical studies.**

IMPORTANT SAFETY INFORMATION:
LIPITOR is not for everyone. It is not for those with liver problems. And it is not for women who are nursing, pregnant or may become pregnant.

If you take LIPITOR, tell your doctor if you feel any new muscle pain or weakness. This could be a sign of rare but serious muscle side effects. Tell your doctor about all medications you take. This may help avoid serious drug interactions. Your doctor should do blood tests to check your liver function before and during treatment and may adjust your dose.

Common side effects are diarrhea, upset stomach, muscle and joint pain, and changes in some blood tests.

INDICATION:
LIPITOR is a prescription medicine that is used along with a low-fat diet. It lowers the LDL ("bad" cholesterol) and triglycerides in your blood. It can raise your HDL ("good" cholesterol) as well. LIPITOR can lower the risk for heart attack, stroke, certain types of heart surgery, and chest pain in patients who have heart disease or risk factors for heart disease such as age, smoking, high blood pressure, low HDL, or family history of early heart disease.

LIPITOR can lower the risk for heart attack or stroke in patients with diabetes and risk factors such as diabetic eye or kidney problems, smoking, or high blood pressure.

Please see additional important information on next page.

LIPITOR®
atorvastatin calcium
tablets

Have a heart to heart with your doctor about your risk. And about Lipitor.
Call 1-888-LIPITOR (1-888-547-4867) or visit www.lipitor.com/dean

You are encouraged to report negative side effects of prescription drugs to the FDA.
Visit www.fda.gov/medwatch or call 1-800-FDA-1088.

© 2009 Pfizer Inc. All rights reserved. LPU01267IA

IMPORTANT FACTS

LIPITOR atorvastatin calcium tablets (LIP-ih-tore)

LOWERING YOUR HIGH CHOLESTEROL

High cholesterol is more than just a number, it's a risk factor that should not be ignored. If your doctor said you have high cholesterol, you may be at an increased risk for heart attack and stroke. But the good news is, you can take steps to lower your cholesterol.

With the help of your doctor and a cholesterol-lowering medicine like LIPITOR, along with diet and exercise, you could be on your way to lowering your cholesterol.

Ready to start eating right and exercising more? Talk to your doctor and visit the American Heart Association at www.americanheart.org.

WHO IS LIPITOR FOR?

Who can take LIPITOR:

- People who cannot lower their cholesterol enough with diet and exercise
- Adults and children over 10

Who should NOT take LIPITOR:

- Women who are pregnant, may be pregnant, or may become pregnant. LIPITOR may harm your unborn baby. If you become pregnant, stop LIPITOR and call your doctor right away.
- Women who are breast-feeding. LIPITOR can pass into your breast milk and may harm your baby.
- People with liver problems
- People allergic to anything in LIPITOR

BEFORE YOU START LIPITOR

Tell your doctor:

- About all medications you take, including prescriptions, over-the-counter medications, vitamins, and herbal supplements
- If you have muscle aches or weakness
- If you drink more than 2 alcoholic drinks a day
- If you have diabetes or kidney problems
- If you have a thyroid problem

ABOUT LIPITOR

LIPITOR is a prescription medicine. Along with diet and exercise, it lowers "bad" cholesterol in your blood. It can also raise "good" cholesterol (HDL-C).

LIPITOR can lower the risk of heart attack, stroke, certain types of heart surgery, and chest pain in patients who have heart disease or risk factors for heart disease such as:

- age, smoking, high blood pressure, low HDL-C, family history of early heart disease

LIPITOR can lower the risk of heart attack or stroke in patients with diabetes and risk factors such as diabetic eye or kidney problems, smoking, or high blood pressure.

POSSIBLE SIDE EFFECTS OF LIPITOR

Serious side effects in a small number of people:

- **Muscle problems** that can lead to kidney problems, including kidney failure. Your chance for muscle problems is higher if you take certain other medicines with LIPITOR.
- **Liver problems.** Your doctor may do blood tests to check your liver before you start LIPITOR and while you are taking it.

Call your doctor right away if you have:

- Unexplained muscle weakness or pain, especially if you have a fever or feel very tired
- Allergic reactions including swelling of the face, lips, tongue, and/or throat that may cause difficulty in breathing or swallowing which may require treatment right away
- Nausea, vomiting, or stomach pain
- Brown or dark-colored urine
- Feeling more tired than usual
- Your skin and the whites of your eyes turn yellow
- Allergic skin reactions

Common side effects of LIPITOR are:

- Diarrhea
- Upset stomach
- Muscle and joint pain
- Changes in some blood tests

HOW TO TAKE LIPITOR

Do:

- Take LIPITOR as prescribed by your doctor.
- Try to eat heart-healthy foods while you take LIPITOR.
- Take LIPITOR at any time of day, with or without food.
- If you miss a dose, take it as soon as you remember. But if it has been more than 12 hours since your missed dose, wait. Take the next dose at your regular time.

Don't:

- Do not change or stop your dose before talking to your doctor.
- Do not start new medicines before talking to your doctor.
- Do not give your LIPITOR to other people. It may harm them even if your problems are the same.
- Do not break the tablet.

NEED MORE INFORMATION?

- Ask your doctor or health care provider.
- Talk to your pharmacist.
- Go to **www.lipitor.com** or call **1-888-LIPITOR**.

Uninsured? Need help paying for Pfizer medicines? Pfizer has programs that can help. Call **1-866-706-2400** or visit **www.PfizerHelpfulAnswers.com.**

Pfizer helpful answers®

Manufactured by Pfizer Ireland Pharmaceuticals, Dublin, Ireland
© 2009 Pfizer Ireland Pharmaceuticals All rights reserved.
Printed in the USA.

Distributed by Parke-Davis, Division of Pfizer Inc.
New York, NY 10017 USA
June 2009

Rx only

Around the Mall

SCENES AND SIGHTINGS FROM THE SMITHSONIAN MUSEUMS AND BEYOND

BONES TO PICK

DINOSAUR REMAINS FROM FOSSIL-RICH MARYLAND ARE SHOWCASED IN A SMITHSONIAN EXHIBIT

PAGE 26

STEPHEN VOSS

Nine-year-old Gabrielle Block examines the fossil of a possible raptor she found at a dinosaur park outside Washington, D.C.

From the Castle p. 24
Object at Hand p. 28
Q&A: John Gerrard p. 29
What's Up p. 30

FROM THE CASTLE

SI in the City

G. WAYNE CLOUGH

IF YOU'VE EVER ridden a New York City subway, you might well have gone through one of those three-pronged turnstiles like the one pictured below. The original cabinets—intended for quick, easy passage—were designed in 1930 by industrial and interior designer John Vassos.

The turnstile has been such a fixture of New York life that it comes to mind as one considers the many links of the Smithsonian Institution (SI) to the Big Apple. Our Cooper-Hewitt, National Design Museum, the nation's only design museum, is there. It celebrates good design, like Vassos' turnstile cabinet. Also in New York is the George Gustav Heye Center of the National Museum of the American Indian. SMITHSONIAN magazine's business office is there, too, where the Smithsonian Enterprises media team helps us embrace new energy and purpose. And the Archives of American Art has a New York center. The Archives has digitized nearly 1.6 million documents from artists, architects, photographers and others, including Vassos' papers and those of Florence Knoll Bassett, who helped give the Knoll furnishings' look of uncluttered simplicity its international renown in the "Mad Men" era of the 1960s.

A New York City subway turnstile (Valerie Harper in "Rhoda," 1974) marries form and function.

Our roots in New York are deep. Five of the 12 Smithsonian Secretaries have come from New York State. New Yorkers, such as Joseph Hirshhorn (Hirshhorn Museum) and Arthur Sackler (Sackler Gallery), have donated priceless collections. Prominent New Yorkers serve on Smithsonian boards and have supported splendid renovations of Cooper-Hewitt's Carnegie Mansion and the Heye Center's Customs House, where through July 2011 visitors can see "A Song for the Horse Nation," an exhibit on the role of horses in Native American cultures. (See cooperhewitt.org and nmai.si.edu for information.)

At Cooper-Hewitt, two recent exhibits, "Design for the Other 90%" and "Design for a Living World," addressed global issues of poverty and sustainability. Fashion designer Isaac Mizrahi, for example, used a byproduct of Alaskan salmon-processing to create exquisite dresses decorated with sequin-like disks made of the fish's skin. A current exhibit, "Design USA" (on view through April 4), commemorates the first ten years of the National Design Awards. Last July, first lady Michelle Obama hosted a White House awards ceremony to announce the tenth-anniversary winners, among them SHoP Architects' sustainable technologies (Architecture Design); the *New York Times* graphics department's maps and diagrams (Communication Design); Perceptive Pixel's intuitive touch surfaces (Interaction Design); and HOOD Design's reconstructed urban landscapes (Landscape Design). The Smithsonian is proud to be part of New York, arguably the world's most diverse and culturally exciting city.

G. WAYNE CLOUGH *is Secretary of the Smithsonian Institution.*

Smithsonian Institution

SECRETARY

G. Wayne Clough

BOARD OF REGENTS

CHANCELLOR

The Chief Justice of the United States

CHAIR

Patricia Q. Stonesifer

VICE CHAIR

Alan G. Spoon

MEMBERS

Vice President of the United States, Joseph R. Biden, Jr.

Hon. Thad Cochran
Hon. Christopher J. Dodd
Hon. Patrick J. Leahy
Hon. Xavier Becerra
Hon. Sam Johnson
Hon. Doris Matsui
Dr. France Córdova
Dr. Phillip Frost
Dr. Shirley Ann Jackson
Mr. Robert P. Kogod
Mr. John W. McCarter, Jr.
Mr. David M. Rubenstein
Mr. Roger W. Sant

SMITHSONIAN NATIONAL BOARD

Mr. Paul Neely, CHAIR
Mrs. Peggy P. Burnet, VICE CHAIR
Ms. Judy S. Huret, VICE CHAIR
Mr. Gary B. Moore, VICE CHAIR

NATIONAL BOARD: Mr. Rodney C. Adkins, Mr. Gordon M. Ambach, Ms. Valerie Anders, Ms. Judy Hart Angelo, Hon. Barbara McConnell Barrett, Mr. William H. Bohnett, Mrs. Jane Lipton Cafritz, Mr. Thomas H. Castro, Mr. Wilmer S. Cody, Ms. Abby Joseph Cohen, Mr. James F. Dicke II, Mr. John G.B. Ellison, Jr., Ms. Sakurako D. Fisher, Mr. Michael R. Francis, Mr. John French III, Mrs. Shelby M. Gans, Mr. E.K. Gaylord II, Ms. Myra M. Hart, Mr. Richard W. Herbst, Mr. Robert F. Higgins, Mr. Steven G. Hoch, Ms. Anne B. Keiser,* Mr. Jonathan M. Kemper, Mrs. Betsy Lawer, Mr. Robert E. Long, Jr., Mr. Robert D. MacDonald, Mrs. Dorothy S. McAuliffe, Mr. Chris E. McNeil, Jr., Mr. Russell E. Palmer, Jr., Mr. William M. Ragland, Jr., Mrs. Kristin M. Richardson, Hon. Ronald A. Rosenfeld, Mrs. Theiline P. Scheumann, Mrs. Marna Schnabel, Mrs. Phyllis M. Taylor, Mr. Douglas C. Walker, Mr. Mallory Walker

HONORARY MEMBERS: Mr. Robert McC. Adams, Mr. William S. Anderson, Hon. Max N. Berry, Mr. L. Hardwick Caldwell III, Mr. Frank A. Daniels, Jr., Mr. Charles D. Dickey, Jr., Mrs. Patricia Frost, Mr. I. Michael Heyman, Mr. James M. Kemper, Jr., Mrs. Jean B. Mahoney, Justice Sandra Day O'Connor, Mr. Francis C. Rooney, Jr., Mr. Wilbur L. Ross, Jr., Mr. Lloyd G. Schermer, Hon. Frank A. Weil, Mrs. Gay F. Wray

* Ex-Officio

CBS PHOTO ARCHIVE / GETTY IMAGES

Watch the video at RetirementRedZone.com/protect64

If you're in or near **The Retirement Red Zone®**—the critical years before and after you retire—nothing's more important than making sure your savings lasts a lifetime.

Watch Prudential's short informative video to learn about annuity strategies that can provide guaranteed retirement income as a monthly check for as long as you live. Retirement income that's protected—no matter what the market does.

TALK to your financial professional.

VISIT RetirementRedZone.com/protect64 to watch this must-see video today.

Prudential

Before investing, consider the investment objectives, risks, charges and expenses of the annuity and its investment options. Ask your financial professional for a free prospectus containing this information. Read it carefully.
Annuity contracts contain exclusions, limitations, reductions of benefits and terms for keeping them in force. Annuities are subject to investment risk. Your principal value may decline.

© 2009. Prudential Financial. Variable Annuities are suitable for long-term investing. Issued by Pruco Life Insurance Company (in New York, by Pruco Life Insurance Company of New Jersey), Newark, NJ, or by Prudential Annuities Life Assurance Corporation, Shelton, CT. All are distributed by Prudential Annuities Distributors, Inc., Shelton, CT. All are Prudential Financial companies and each is solely responsible for its own financial condition and contractual obligations. All guarantees, including optional benefits, are backed by the claims-paying ability of the issuing company. Variable annuities are available at an annual cost of 0.65% to 1.65% for mortality, expense and administration fees, with an additional fee related to the professional investment options.

ANNUITIES:
NOT FDIC INSURED
NOT BANK OR CREDIT UNION GUARANTEED
MAY LOSE VALUE

0166326-00001-00

LOCAL DINOSAURS

A NEW EXHIBIT DOCUMENTS HOW THE BEASTS ONCE THRIVED IN MARYLAND

Dinosaurs near Washington, D.C. (long-necked *Astrodon johnstoni*) left behind a trove of fossils overseen by Matthew Carrano (right).

LAST NOVEMBER, at the recently opened Dinosaur Park south of Laurel, Maryland, the Block family went searching for fossils. Karin Block, the mother, asked the park's resident paleontologist, Peter Kranz, for tips. He suggested looking for porous, spongy-looking stones.

No sooner did he say that than 9-year-old Gabrielle came across a curious thumbnail-sized object. She showed it to Kranz, who immediately pegged it as a 110-million-year-old bone, a vertebra from the tail of a small carnivorous dinosaur, possibly a raptor.

For the time being, the bone resides in a plastic bag that Kranz carries with him. But it will eventually make its way to the back halls of the Smithsonian National Museum of Natural History. "Kids are really good at fossil-hunting because they don't have preconceptions of what things are supposed to look like," says Matthew Carrano, the museum's curator of dinosaurs.

In the paleontology department's warren-like offices and labs are drawers teeming with bone fragments, teeth and other fossils—many found in nearby Maryland. Some of the specimens (but not Gabrielle Block's) will be featured in a museum exhibit opening in February, "Dinosaurs in Our Backyard."

Dinosaurs thrived in what is now Maryland from the Late Triassic period to the Cretaceous, 228 million to 65 million years ago. The primordial landscape—tropical lowlands and a shallow sea—created ideal conditions for the preservation of animal and plant remains, which were buried beneath layers of clay and silt deposited by water flowing into the low-lying terrain.

Today Maryland is one of the richest fossil-hunting sites east of the Mississippi. The earliest recorded discovery was two teeth, found in 1858 near Beltsville by an agricultural chemist, Philip Tyson. He gave the fossils to a dentist named Christopher Johnston to investigate. After cutting into one, Johnston observed that the cross section resembled a star. He named the dinosaur Astrodon, or "star tooth." Seven years later, the paleontologist Joseph Leidy would formally record the species as *Astrodon johnstoni*—a large, long-necked, plant-eating sauropod, like the Apatosaurus.

In the following decades, a veritable who's who of paleontologists journeyed to Maryland, including O. C. Marsh of Yale University. His assistant, John Bell Hatcher, described his work in Muirkirk, Maryland, in an 1888 letter to Marsh: "The past week I have taken out about 200 teeth. . . . In collecting what I have, I don't think I have moved over a bushel basket-full of dirt."

The most spectacular discovery was made in 1991. Arnold Norden and his two children visited the Cherokee Sanford clay pit near Muirkirk. After seeing what looked like a bone, Norden called the Smithsonian, which sent three researchers from the Natural History Museum's paleobiology department. They uncovered the largest dinosaur bone found in the northeastern United States: a three-foot-long, 90-pound section of an Astrodon's thigh.

Carrano is not anticipating many more spectacular finds. "We tend to get small, isolated bones," he says—enough to help piece together the picture of local dinosaur species. Carrano attributes the shortage of large bones to the numerous ponds once in the area. The pools attracted predators and scavengers, which disposed of animals and their remains, and, what's more, pond bacteria hastened bone decay.

Meanwhile, Gabrielle Block's younger sister, Rachael, 7, is undeterred. She wants to return to the publically run dinosaur park and one-up her sibling: she's determined to find a "complete dinosaur." **ABBY CALLARD**

PATRICK O'BRIEN; STEPHEN VOSS

AMERICAN CRUISE LINES

Goes to the West Coast

Continuing the tradition of offering spectacular destinations aboard the world's finest small ships, American Cruise Lines is proud to welcome *Queen of the West* to its fleet. Faithfully recreating the great authentic paddlewheel experience, *Queen of the West* will cruise along the magnificent Columbia River located in the Pacific Northwest of the United States. With this addition, American Cruise Lines now offers cruise destinations from coast to coast. Call today to learn more about small ship cruising done perfectly.

New England Islands ▪ Hudson River ▪ Philadelphia-Potomac ▪ Chesapeake Bay
Historic South & Golden Isles ▪ Maine ▪ East Coast Inland Passage ▪ Great Rivers of Florida

AMERICAN CRUISE LINES INC

1-800-460-6187

THE OBJECT AT HAND | Woolworth's Counter

THE NATIONAL MUSEUM OF AMERICAN HISTORY

COURAGE IN GREENSBORO

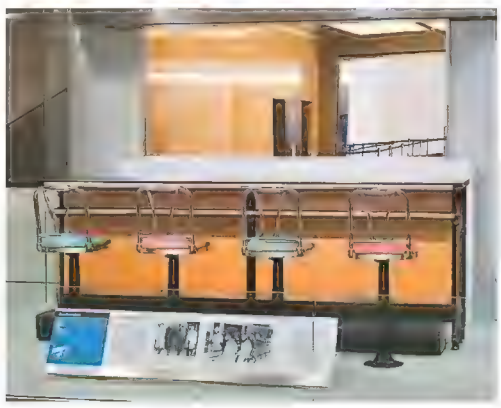
Fifty years ago, four college students sat down to request lunch service and ignited a struggle

BY OWEN EDWARDS

ON FEBRUARY 1, 1960, four young African-American men, freshmen at the Agricultural and Technical College of North Carolina, entered the Greensboro Woolworth's and sat down on stools that had, until that moment, been occupied exclusively by white customers. The four—Franklin McCain, Ezell Blair Jr., Joseph McNeil and David Richmond—asked to be served, and were refused. But they did not get up and leave. Indeed, they launched a protest that lasted six months and helped change America. A section of that historic counter is now held by the National Museum of American History, where the chairman of the division of politics and reform, Harry Rubenstein, calls it "a significant part of a larger collection about participation in our political system." The story behind it is central to the epic struggle of the civil rights movement.

William Yeingst, chairman of the museum's division of home and community life, says the Greensboro protest "inspired similar actions in the state and elsewhere in the South. What the students were confronting was not the law, but rather a cultural system that defined racial relations."

Joseph McNeil, 67, now a retired Air Force major general living on Long Island, New York, says the idea of staging a sit-in to protest the ingrained injustice had been around awhile. "I grew up in Wilmington, North Carolina, and even in high school, we thought about doing something like that," he recalls. After graduating, McNeil moved with his family to New York, then returned to the South to study engineering physics at the technical college in Greensboro.



Above: Part of the counter, on exhibit.

Top: Joseph McNeil is first from left.

On the way back to school after Christmas vacation during his freshman year, he observed the shift in his status as he traveled south by bus. "In Philadelphia," he remembers, "I could eat anywhere in the bus station. By Maryland, that had changed." And in the Greyhound depot in Richmond, Virginia, McNeil couldn't buy a hot dog at a food counter reserved for whites. "I was still the same person, but I was treated differently." Once at school, he and three of his friends decided to confront segregation. "To face this kind of experience and not challenge it meant we were part of the problem," McNeil recalls.

The Woolworth's itself, with marble stairs and 25,000 square feet of retail space, was one of the company's flagship stores. The lunch counter, where diners faced rose-tinted mirrors, generated significant profits. "It really required incredi-

GREENSBORO NEWS-RECORD; HUGH TALMAN / NMAH, SI

Watch a video about the Greensboro lunch counter at Smithsonian.com/sit-in

ble courage and sacrifice for those four students to sit down there," Yeingst says.

News of the sit-in spread quickly, thanks in part to a photograph taken the first day by Jack Moebes of the *Greensboro Record* (opposite) and stories in the paper by Marvin Sykes and Jo Spivey. Nonviolent demonstrations cropped up outside the store, while other protesters had a turn at the counter. Sit-ins erupted in other North Carolina cities and segregationist states.

By February 4, African-Americans, mainly students, occupied 63 of the 66 seats at the counter (waitresses sat in the remaining three). Protesters ready to assume their place crowded the aisles. After six months of diminished sales and unflattering publicity, Woolworth's desegregated the lunch counter—an astonishing victory for nonviolent protest. "The sit-in at the Greensboro Woolworth's was one of the early and pivotal events that inaugurated the student-led phase of the civil rights movement," Yeingst says.

More than three decades later, in October 1993, Yeingst learned Woolworth's was closing the Greensboro store as part of a company-wide downsizing. "I called the manager right away," he recalls, "and my colleague Lonnie Bunch and I went down and met with African-American city council members and a group called Sit-In Movement Inc." (Bunch is now the director of the National Museum of African American History and Culture.) Woolworth's officials agreed that a piece of the counter belonged at the Smithsonian, and volunteers from the local carpenters' union removed an eight-foot section with four stools. "We placed the counter within sight of the flag that inspired the national anthem," Yeingst says of the museum exhibit.

When I asked McNeil if he had returned to Woolworth's to eat after the sit-in ended, he laughed, saying: "Well, I went back when I got to school the next September. But the food was bland, and the apple pie wasn't that good. So it's fair to say I didn't go back often."

OWEN EDWARDS *is a freelance writer and author of the book* Elegant Solutions.

Q&A

Stand in front of a photograph. Now imagine standing *inside it* and viewing it as a slow, sweeping pan. That's what Irish artist **JOHN GERRARD** does with landscape images, using a combination of photography, 3-D modeling and gaming software. An exhibition of his work is at the Hirshhorn Museum until May 31. He spoke with the magazine's Jeff Campagna.

IS YOUR ARTWORK A FORM OF VIRTUAL REALITY?

It *is* virtual reality. I've established a very formal space from which one can consider one's surroundings. It's a type of world, an unfolding scene.

ARE YOUR CREATIONS LABOR-INTENSIVE?

Definitely. I collaborate with a team of specialists: a 3-D modeler, a programmer who crafts realistic shadows and reflections and a producer who then weaves it all together. It took up to a year for us to create some of the works at the Hirshhorn.

A still image from John Gerrard's *Dust Storm (Dalhart, Texas)*, 2007.

DO YOU PLAY VIDEO GAMES?

I'm not a gamer. I studied sculpture and earned masters degrees in art and science. Within the science community, I heard talk about gaming engines and wondered, "What is that?" So someone sat me down and explained that it allows virtual scenes to be rendered in real time. I immediately began to see potential new applications.

WHY ARE YOU DRAWN TO THE AMERICAN WEST?

The American landscape is interesting on lots of different levels. The Great Southern Plains are very well suited to be remade virtually because they are largely featureless. It has a very, very formal minimalist quality in and of itself. It almost looks synthetic to begin with. And, to me, the landscape—dotted with farms and oil fields—also represents the global trend of unrestrained, mass consumption.

Read more of our interview with John Gerrard at Smithsonian.com/gerrard

MARK GLASSNER; JOHN GERRARD / HIRSHHORN MUSEUM, SI

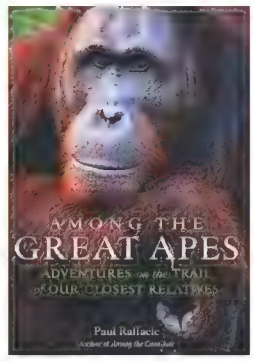
What's Up

YOUTHFUL REVELRY

Rediscover the joys of being young at the Freer Gallery exhibit "Children at Play in Chinese Painting," through May 23. Spanning two millennia, the works (*Figure of a Boy*, 13th century) include paintings and ivory carvings.

UP CLOSE AND PERSONAL

In his book *Among the Great Apes* (Smithsonian, 2010), nature journalist Paul Raffaele travels far and wide around Africa and presents us with an intimate account of humanity's closest cousins.

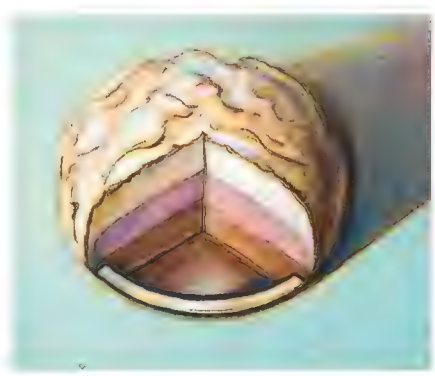


INDIVISIBLE

Through May 31, the American Indian Museum explores the lives of people (below: the Foxx family, 2008, by Kevin Cartwright) who share African-American and Native American ancestry.

PANACHE ON PAPER

Wayne Thiebaud's 1999 pastel lithograph *Neapolitan Meringue* (below) is among the scrumptious works at American Art's graphic masters exhibit, until August 8.



LIFE IN SPACE

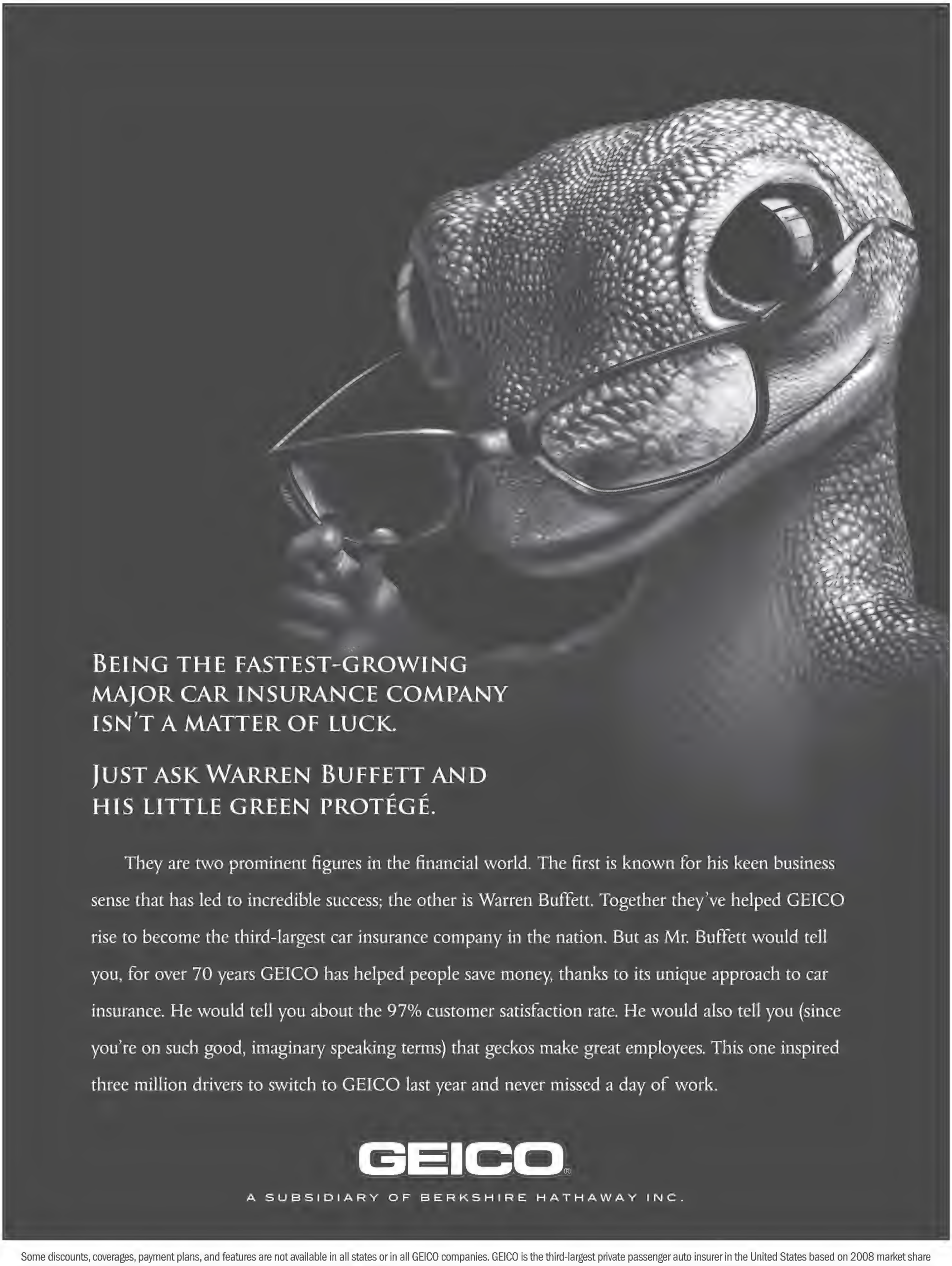
Astronaut gear at the Air and Space Museum's permanent gallery "Moving Beyond Space" (below: Russian and American gloves) illustrates the dangers and challenges of extraterrestrial travel.

BY ABBY CALLARD

FREER GALLERY, SI; SI BOOKS; KEVIN CARTWRIGHT / NMAI, SI; SAAM; ERIC LONG / NASM, SI

VISIT THE SMITHSONIAN For a free Associates' planning packet, call 202 633-1000 or 202 357-1729 (TTY), 9 a.m. to 5 p.m. Monday through Friday and 9 a.m. to 4 p.m. Saturday. Or send an e-mail to info@si.edu. The Smithsonian Information Center in the Castle is open daily, 8:30 a.m. to 5:30 p.m. Members can visit the reception desk between 9 a.m. and 4 p.m. to register for a behind-the-scenes tour and to hear about membership benefits. Most museums are open daily, 10 a.m. to 5:30 p.m. All museums are closed December 25.

Get an insider's look at the Smithsonian at Smithsonian.com/mallblog



BEING THE FASTEST-GROWING
MAJOR CAR INSURANCE COMPANY
ISN'T A MATTER OF LUCK.

JUST ASK WARREN BUFFETT AND
HIS LITTLE GREEN PROTÉGÉ.

They are two prominent figures in the financial world. The first is known for his keen business sense that has led to incredible success; the other is Warren Buffett. Together they've helped GEICO rise to become the third-largest car insurance company in the nation. But as Mr. Buffett would tell you, for over 70 years GEICO has helped people save money, thanks to its unique approach to car insurance. He would tell you about the 97% customer satisfaction rate. He would also tell you (since you're on such good, imaginary speaking terms) that geckos make great employees. This one inspired three million drivers to switch to GEICO last year and never missed a day of work.

GEICO®

A SUBSIDIARY OF BERKSHIRE HATHAWAY INC.

Some discounts, coverages, payment plans, and features are not available in all states or in all GEICO companies. GEICO is the third-largest private passenger auto insurer in the United States based on 2008 market share data as reported by the National Association of Insurance Commissioners, March 2009. Customer satisfaction based on an independent study conducted by Alan Newman Research, 2009. Government Employees Insurance Co. · GEICO General Insurance Co. · GEICO Indemnity Co. · GEICO Casualty Co. These companies are subsidiaries of Berkshire Hathaway Inc. GEICO: Washington, D.C. 20076. GEICO Gecko image © 1999 – 2010.
© 2010 GEICO

Smithsonian
FEBRUARY 2010 · VOLUME 40, NUMBER 11

UNCOVERING SECRETS OF THE SPHINX

Who built it? Why? And how? After decades of research, American archaeologist Mark Lehner has answers

BY EVAN HADINGHAM

When Mark Lehner was a teenager in the late 1960s, his parents introduced him to the writings of the famed clairvoyant Edgar Cayce. During one of his trances, Cayce, who died in 1945, saw that refugees from the lost city of Atlantis buried their secrets in a hall of records under the Sphinx and that the hall would be discovered before the end of the 20th century.

In 1971, Lehner, a bored sophomore at the University of North Dakota, wasn't planning to search for lost civilizations, but he was "looking for something, a meaningful involvement." He dropped out of school, began hitchhiking and ended up in Virginia Beach, where he sought out Cayce's son, Hugh Lynn, the head of a holistic medicine and paranormal research foundation his father had started. When the foundation sponsored a group tour of the Giza plateau—the site of the Sphinx and the pyramids on the western outskirts of Cairo—Lehner tagged along. "It was hot and dusty and not very majestic," he remembers.

Still, he returned, finishing his undergraduate education at the

Carved in place from limestone, the Sphinx is among the world's largest statues. Lehner says workers began sculpting it some 4,500 years ago—and abruptly quit before finishing.

American University of Cairo with support from Cayce's foundation. Even as he grew skeptical about a lost hall of records, the site's strange history exerted its pull. "There were thousands of tombs of real people, statues of real people with real names, and none of them figured in the Cayce stories," he says.

Lehner married an Egyptian woman and spent the ensuing years plying his drafting skills to win work mapping archaeological sites all over Egypt. In 1977, he joined Stanford Research Institute scientists using state-of-the-art remote-sensing equipment to analyze the bedrock under the Sphinx. They found only the cracks and fissures expected of ordinary limestone formations. Working closely with a young Egyptian archaeologist named Zahi Hawass, Lehner also explored and mapped a passage in the Sphinx's rump, concluding that treasure hunters likely had dug it after the statue was built.

No human endeavor has been more associated with mystery than the huge, ancient lion that has a human head and is seemingly resting on the rocky plateau a stroll from the great pyramids. Fortunately for Lehner, it wasn't just a metaphor that the Sphinx is a riddle. Little was known for certain about who erected it or when, what it represented and precisely how it related to the pharaonic monuments nearby. So Lehner settled in, working for five years out of a makeshift office between the Sphinx's colossal paws, subsisting on Nescafé and cheese sandwiches while he examined every square inch of the structure. He remembers "climbing all over the Sphinx like the Lilliputians on Gulliver, and mapping it stone by stone." The result was a uniquely detailed picture of the statue's worn, patched surface, which had been subjected to at least five major restoration efforts since 1,400 B.C. The research earned him a doctorate in Egyptology at Yale.

Recognized today as one of the world's leading Egyptologists and Sphinx authorities, Lehner has conducted field research at Giza during most of the 37 years since his first visit. (Hawass, his friend and frequent collaborator, is the secretary general of the Egyptian Supreme Council of Antiquities and controls access to the Sphinx, the pyramids and other government-owned sites and artifacts.) Applying his archaeological sleuthing to the surrounding two-square-mile Giza plateau with its pyramids, temples, quarries and thousands of tombs, Lehner helped confirm what others had speculated—that some parts of the Giza complex, the Sphinx included, make up a vast sacred machine designed to harness the power of the sun to sustain the earthly and divine order. And while he long ago gave up on the fabled library of Atlantis, it's curious, in light of his early wanderings, that he finally did discover a Lost City.

THE SPHINX WAS NOT ASSEMBLED piece by piece but was carved from a single mass of limestone exposed when workers dug a horseshoe-shaped quarry in the Giza plateau. Approximately 66 feet tall and 240 feet long, it is one of the largest and oldest monolithic statues in the world. None of the

photos or sketches I'd seen prepared me for the scale. It was a humbling sensation to stand between the creature's paws, each twice my height and longer than a city bus. I gained sudden empathy for what a mouse must feel like when cornered by a cat.

Nobody knows its original name. Sphinx is the human-headed lion in ancient Greek mythology; the term likely came into use some 2,000 years after the statue was built. There are hundreds of tombs at Giza with hieroglyphic inscriptions dating back some 4,500 years, but not one mentions the statue. "The Egyptians didn't write history," says James Allen, an Egyptologist at Brown University, "so we have no solid evidence for what its builders thought the Sphinx was. . . . Certainly something divine, presumably the image of a king, but beyond that is anyone's guess." Likewise, the statue's symbolism is unclear, though inscriptions from the era refer to Ruti, a double lion god that sat at the entrance to the underworld and guarded the horizon where the sun rose and set.

The face, though better preserved than most of the statue, has been battered by centuries of weathering and vandalism. In 1402, an Arab historian reported that a Sufi zealot had disfigured it "to remedy some religious errors."

PP. 34-35 MARK BUSSELL; PP. 32-33 SANDRO VANNINI / CORBIS

Lehner (left: holding a technical drawing and, above left, with archaeologist Zahi Hawass) has charted the Sphinx's surface "stone by stone." Color traces on the statue's face (below left) suggest that its visage was once painted red, while fragments found near the statue (below right) indicate a beard. At various times Saharan sands largely buried the monument (bottom: c. late 19th century). Workers finally freed it in 1937, rescuing it from "an impenetrable oblivion."

Yet there are clues to what the face looked like in its prime. Archaeological excavations in the early 19th century found pieces of its carved stone beard and a royal cobra emblem from its headdress. Residues of red pigment are still visible on the face, leading researchers to conclude that at some point, the Sphinx's entire visage was painted red. Traces of blue and yellow paint elsewhere suggest to Lehner that the Sphinx was once decked out in gaudy comic book colors.

For thousands of years, sand buried the colossus up to its shoulders, creating a vast disembodied head atop the eastern edge of the Sahara. Then, in 1817, a Genoese adventurer, Capt. Giovanni Battista Caviglia, led 160 men in the first modern attempt to dig out the Sphinx. They could not hold back the sand, which poured into their excavation pits nearly as fast as they could dig it out. The Egyptian archaeologist Selim Hassan finally freed the statue from the sand in the late 1930s. "The Sphinx has thus emerged into the landscape out of shadows of what seemed to be an impenetrable oblivion," the *New York Times* declared.

The question of who built the Sphinx has long vexed Egyptologists and archaeologists. Lehner, Hawass and others agree it was Pharaoh Khafre, who ruled Egypt during

MARK BUSSELL (2); THE TRUSTEES OF THE BRITISH MUSEUM / ART RESOURCE, NY; BETTMANN / CORBIS

Evidence the Sphinx was built by the Pharaoh Khafre (who reigned from 2520 to 2494 B.C.) dates to 1853, with the unearthing of a life-size statue of the ruler (above) in the ruins of an adjacent temple. How did Khafre's minions manage? Lehner and sculptor Rick Brown tried carving a small version of the Sphinx's nose using replicas of the Egyptians' copper and stone tools (below from left: sculptor Jonathan Bechard, Lehner and Brown). They estimate it would take 100 people three years to construct the Sphinx.

the Old Kingdom, which began around 2,600 B.C. and lasted some 500 years before giving way to civil war and famine. It's known from hieroglyphic texts that Khafre's father, Khufu, built the 481-foot-tall Great Pyramid, a quarter mile from where the Sphinx would later be built. Khafre, following a tough act, constructed his own pyramid, ten feet shorter than his father's, also a quarter of a mile behind the Sphinx. Some of the evidence linking Khafre with the Sphinx comes from Lehner's research, but the idea dates back to 1853.

That's when a French archaeologist named Auguste Mariette unearthed a life-size statue of Khafre, carved with startling realism from black volcanic rock, amid the ruins of a building he discovered adjacent to the Sphinx that would later be called the Valley Temple. What's more, Mariette found the remnants of a stone causeway—a paved, processional road—connecting the Valley Temple to a mortuary temple next to Khafre's pyramid. Then, in 1925, French archaeologist and engineer Emile Baraize probed the sand directly in front of the Sphinx and discovered yet another Old Kingdom building—now called the Sphinx Temple—strikingly similar in its ground plan to the ruins Mariette had already found.

Despite these clues that a single master building plan tied the Sphinx to Khafre's pyramid and his temples, some experts continued to speculate that Khufu or other pharaohs had built the statue. Then, in 1980, Lehner recruited a young German geologist, Tom Aigner, who suggested a novel way of showing that the Sphinx was an integral part of Khafre's larger building complex. Limestone is the result of mud, coral and the shells of plankton-like creatures compressed together over tens of millions of years. Looking at samples from the Sphinx Temple and the Sphinx itself, Aigner and Lehner inventoried the different fossils making up the limestone. The fossil fingerprints showed that the blocks used to build the wall of the temple must have come from the ditch surrounding the Sphinx. Apparently, workmen, probably using ropes and wooden sledges, hauled away the quarried blocks to construct the temple as the Sphinx was being carved out of the stone.

That Khafre arranged for construction of his pyramid, the temples and the Sphinx seems increasingly likely. "Most scholars believe, as I do," Hawass wrote in his 2006 book, *Mountain of the Pharaohs*, "that the Sphinx represents Khafre and forms an integral part of his pyramid complex."

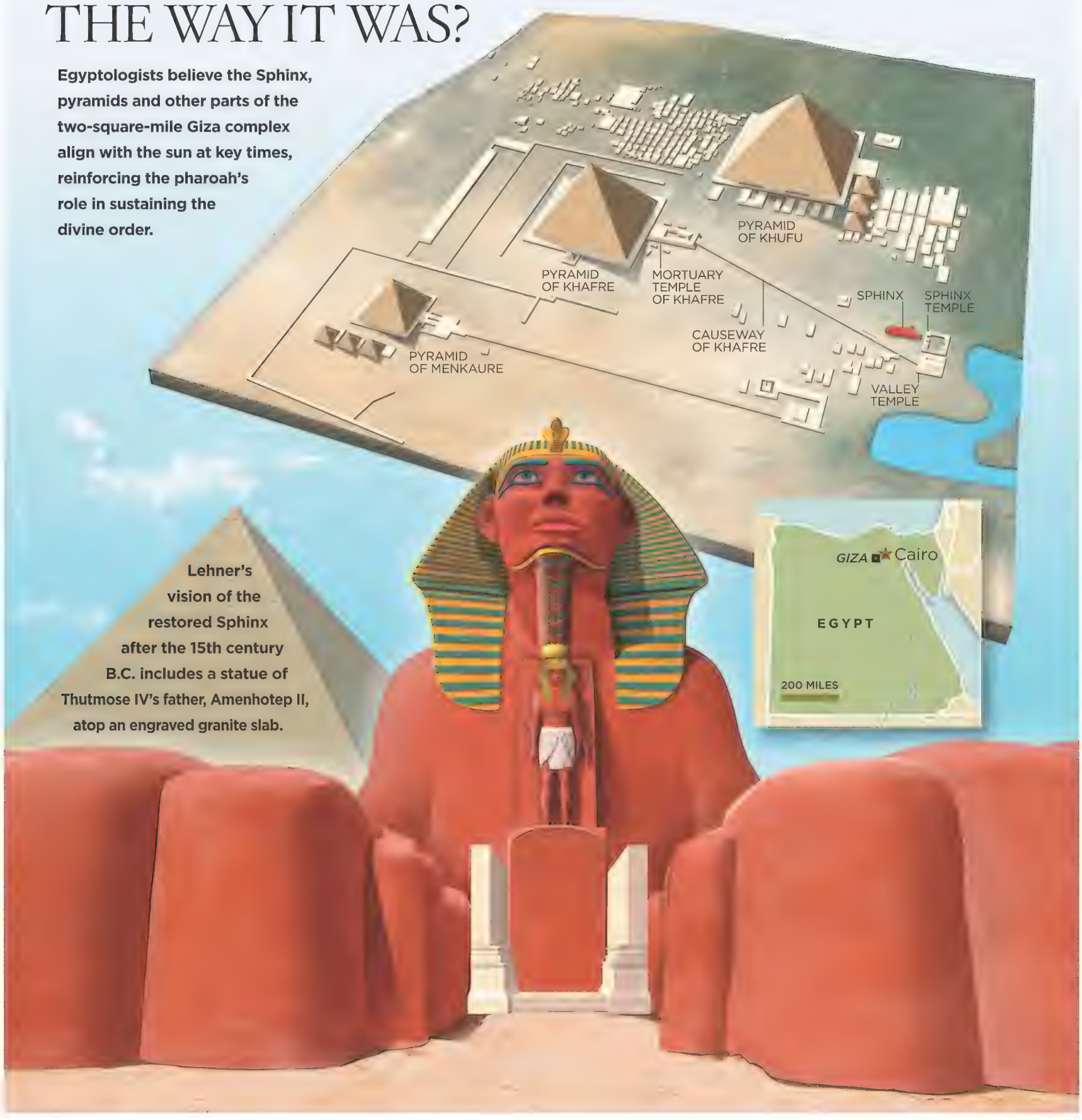
But who carried out the backbreaking work of creating the Sphinx? In 1990, an American tourist was riding in the desert half a mile south of the Sphinx when she was thrown from her horse after it stumbled on a low mud-brick wall. Hawass investigated and discovered an Old Kingdom cemetery. Some 600 people were buried there, with tombs belonging to overseers—identified by inscriptions recording their names and titles—surrounded by the humbler tombs of ordinary laborers.

EVAN HADINGHAM *is senior science editor of the PBS series "*Nova*." Its "*Riddles of the Sphinx*" was to air January 19.*

ROGER WOOD / CORBIS; EVAN HADINGHAM

THE WAY IT WAS?

Egyptologists believe the Sphinx, pyramids and other parts of the two-square-mile Giza complex align with the sun at key times, reinforcing the pharoah's role in sustaining the divine order.



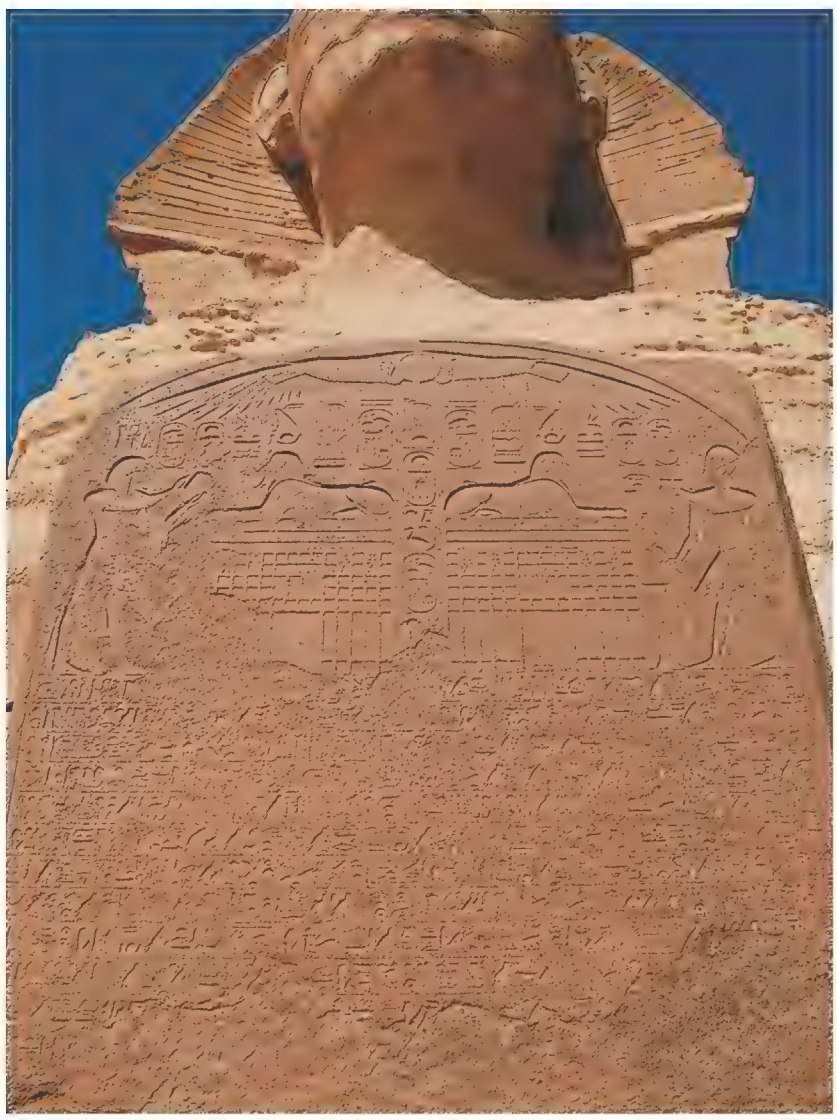
Lehner's vision of the restored Sphinx after the 15th century B.C. includes a statue of Thutmose IV's father, Amenhotep II, atop an engraved granite slab.

ILLUSTRATION: PEDRO VELASCO / 5W INFOGRAPHICS (SOURCE: MARK LEHNER); MAP: GUILBERT GATES

Near the cemetery, nine years later, Lehner discovered his Lost City. He and Hawass had been aware since the mid-1980s that there were buildings at that site. But it wasn't until they excavated and mapped the area that they realized it was a settlement bigger than ten football fields and dating to Khafre's reign. At its heart were four clusters of eight long mud-brick barracks. Each structure had the elements of an ordinary house—a pillared porch, sleeping platforms and a kitchen—that was enlarged to accommodate around 50 people sleeping side by side. The barracks, Lehner says, could have accommodated between 1,600 to 2,000 workers—or more, if the sleeping quarters were on two levels. The workers' diet indicates they weren't slaves. Lehner's team found remains of mostly male cattle under 2 years old—in other words, prime beef. Lehner thinks ordinary Egyptians may have rotated in and out of the work crew under some sort of national service or feudal obligation to their superiors.

This past fall, at the behest of "Nova" documentary makers, Lehner and Rick Brown, a professor of sculpture at the Massachusetts College of Art, attempted to learn more about construction of the Sphinx by sculpting a scaled-down version of its missing nose from a limestone block, using replicas of ancient tools found on the Giza plateau and depicted in tomb paintings. Forty-five

Standing near the Sphinx during the summer solstice, Lehner saw that the sun appears to set midway between the pyramids of Khafre and Khufu (top). The resulting silhouette resembles the hieroglyph *akhet* (above: carved into the granite slab, below), which can be translated as "horizon." According to a legend engraved on the slab, in the late 15th century B.C. the decaying Sphinx spoke to prince Thutmose in a dream, urging him to restore the statue to its glory.



centuries ago, the Egyptians lacked iron or bronze tools. They mainly used stone hammers, along with copper chisels for detailed finished work.

Bashing away in the yard of Brown's studio near Boston, Brown, assisted by art students, found that the copper chisels became blunt after only a few blows before they had to be resharpened in a forge that Brown constructed out of a charcoal furnace. Lehner and Brown estimate one laborer might carve a cubic foot of stone in a week. At that rate, they say, it would take 100 people three years to complete the Sphinx.

EXACTLY WHAT KHAFRE WANTED the Sphinx to do for him or his kingdom is a matter of debate, but Lehner has theories about that, too, based partly on his work at the Sphinx Temple. Remnants of the temple walls are visible today in front of the Sphinx. They surround a courtyard enclosed by 24 pillars. The temple plan is laid out on an east-west axis, clearly marked by a pair of small niches or sanctuaries, each about the size of a closet. The Swiss archaeologist Herbert Ricke, who studied the temple in the late 1960s, concluded the axis symbolized the movements of the sun; an east-west line points to where the sun rises and sets twice a year at the equinoxes, halfway between midsummer and midwinter. Ricke further argued that each pillar represented an hour in the sun's daily circuit.

Lehner spotted something perhaps even more remarkable. If you stand in the eastern niche during sunset at the March or September equinoxes, you see a dramatic astronomical event: the sun appears to sink into the shoulder of the Sphinx and, beyond that, into the south side of the Pyramid of Khafre on the horizon. "At the very same moment," Lehner says, "the shadow of the Sphinx and the shadow of the pyramid, both symbols of the king, become merged silhouettes. The Sphinx itself, it seems, symbolized the pharaoh presenting offerings to the sun god in the court of the temple." Hawass concurs, saying the Sphinx represents Khafre as Horus, the Egyptians' revered royal falcon god, "who is giving offerings with his two paws to his father, Khufu, incarnated as the sun god, Ra, who rises and sets in that temple."

Equally intriguing, Lehner discovered that when one stands near the Sphinx during the summer solstice, the sun appears to set midway between the silhouettes of the pyramids of Khafre and Khufu. The scene resembles the hieroglyph *akhet*, which can be translated as "horizon" but also symbolized the cycle of life and rebirth. "Even if coincidental, it is hard to imagine the Egyptians not seeing this ideogram," Lehner wrote in the *Archive of Oriental Research*. "If somehow intentional, it ranks as an example of architectural illusionism on a grand, maybe the grandest, scale."

If Lehner and Hawass are right, Khafre's architects arranged for solar events to link the pyramid, Sphinx and temple. Collectively, Lehner describes the complex as a cosmic engine, intended to harness the power of the sun and other gods to resurrect the soul of the pharaoh. This trans-

MARK LEHNER; MARK BUSSELL; EVAN HADINGHAM

Though it rests on the edge of a desert, a major threat to the Sphinx is water (above: workers in 2008 drill to assess an alarming groundwater rise). Over thousands of years, workers have patched the eroding limestone (right).

formation not only guaranteed eternal life for the dead ruler but also sustained the universal natural order, including the passing of the seasons, the annual flooding of the Nile and the daily lives of the people. In this sacred cycle of death and revival, the Sphinx may have stood for many things: as an image of Khafre the dead king, as the sun god incarnated in the living ruler and as guardian of the underworld and the Giza tombs.

But it seems Khafre's vision was never fully realized. There are signs the Sphinx was unfinished. In 1978, in a corner of the statue's quarry, Hawass and Lehner found three stone blocks, abandoned as laborers were dragging them to build the Sphinx Temple. The north edge of the ditch surrounding the Sphinx contains segments of bedrock that are only partially quarried. Here the archaeologists also found the remnants of a workman's lunch and tool kit—fragments of a beer or water jar and stone hammers. Apparently, the workers walked off the job.

The enormous temple-and-Sphinx complex might have been the pharaoh's resurrection machine, but, Lehner is

SANDRO VANNINI / CORBIS; MARK BUSSELL

The Valley Temple (in foreground) and Sphinx Temple may be relics of Pharoah Khafre's effort to form a Sphinx cult. "Nobody turned the key and switched it on," Lehner says.

fond of saying, "nobody turned the key and switched it on." By the time the Old Kingdom finally broke apart around 2,130 B.C., the desert sands had begun to reclaim the Sphinx. It would sit ignored for the next seven centuries, when it spoke to a young royal.

According to the legend engraved on a pink granite slab between the Sphinx's paws, the Egyptian prince Thutmose went hunting in the desert, grew tired and lay down in the shade of the Sphinx. In a dream, the statue, calling itself Horemakhet—or Horus-in-the-Horizon, the earliest known Egyptian name for the statue—addressed him. It complained about its ruined body and the encroaching sand. Horemakhet then offered Thutmose the throne in exchange for help.

Whether or not the prince actually had this dream is unknown. But when he became Pharaoh Thutmose IV, he helped introduce a Sphinx-worshiping cult to the New Kingdom (1550-1070 B.C.). Across Egypt, sphinxes appeared everywhere in sculptures, reliefs and paintings, often depicted as a potent symbol of royalty and the sacred power of the sun.

Based on Lehner's analysis of the many layers of stone slabs placed like tilework over the Sphinx's crumbling surface, he believes the oldest slabs may date back as far as 3,400 years to Thutmose's time. In keeping with the legend of Horemakhet, Thutmose may well have led the first attempt to restore the Sphinx.

WHEN LEHNER IS IN THE UNITED STATES, typically about six months per year, he works out of an office in Boston, the headquarters of Ancient Egypt Research Associates, a nonprofit organization Lehner directs that excavates the Lost City and trains young Egyptologists. At a meeting with him at his office this past fall, he unrolled one of his countless maps of the Sphinx on a table. Pointing to a section where an old tunnel had cut into the statue, he said the elements had taken a toll on the Sphinx in the first few centuries after it was built. The porous rock soaks up moisture, degrading the limestone. For Lehner, this posed yet another riddle—what was the source of so much moisture in Giza's seemingly bone-dry desert?

The Sahara has not always been a wilderness of sand dunes. German climatologists Rudolph Kuper and Stefan Kröpelin, analyzing the radiocarbon dates of archaeological sites, recently concluded that the region's prevailing climate pattern changed around 8,500 B.C., with the monsoon rains that covered the tropics moving north. The desert sands sprouted rolling grasslands punctuated by verdant valleys, prompting people to begin settling the region in 7,000 B.C. Kuper and Kröpelin say this green Sahara came to an end between 3,500 B.C. and 1,500 B.C., when the monsoon belt returned to the

STOCKPHOTOPRO

A mystery in plain sight, the monument on the outskirts of Cairo (population: 6.8 million) attracts countless history-seekers. It will need "nursing," Hawass says, to survive.

tropics and the desert reemerged. That date range is 500 years later than prevailing theories had suggested.

Further studies led by Kröpelin revealed that the return to a desert climate was a gradual process spanning centuries. This transitional period was characterized by cycles of ever-decreasing rains and extended dry spells. Support for this theory can be found in recent research conducted by Judith Bunbury, a geologist at the University of Cambridge. After studying sediment samples in the Nile Valley, she concluded that climate change in the Giza region began early in the Old Kingdom, with desert sands arriving in force late in the era.

The work helps explain some of Lehner's findings. His investigations at the Lost City revealed that the site had eroded dramatically—with some structures reduced to ankle level over a period of three to four centuries after their construction. "So I had this realization," he says, "Oh my God, this buzz saw that cut our site down is probably what also eroded the Sphinx." In his view of the patterns of erosion on the Sphinx, intermittent wet periods dissolved salt deposits in the limestone, which recrystallized on the surface, causing softer stone to crumble while harder layers formed large flakes that would be blown away by desert winds. The Sphinx, Lehner says, was subjected to constant "scouring" during this transitional era of climate change.

"It's a theory in progress," says Lehner. "If I'm right, this episode could represent a kind of 'tipping point' between different climate states—from the wetter conditions of Khufu and Khafre's era to a much drier environment in the last centuries of the Old Kingdom."

The implication is that the Sphinx and the pyramids, epic feats of engineering and architecture, were built at the end of a special time of more dependable rainfall, when pharaohs could marshal labor forces on an epic scale. But then, over the centuries, the landscape dried out and harvests grew more precarious. The pharaoh's central authority gradually weakened, allowing provincial officials to assert themselves—culminating in an era of civil war.

Today, the Sphinx is still eroding. Three years ago, Egyptian authorities learned that sewage dumped in a nearby canal was causing a rise in the local water table. Moisture was drawn up into the body of the Sphinx and large flakes of limestone were peeling off the statue.

Hawass arranged for workers to drill test holes in the bedrock around the Sphinx. They found the water table was only 15 feet beneath the statue. Pumps have been installed nearby to divert the groundwater. So far, so good. "Never say to anyone that we saved the Sphinx," he says. "The Sphinx is the oldest patient in the world. All of us have to dedicate our lives to nursing the Sphinx all the time."

EVAN HADINGHAM

PICTURE OF PROSPERITY

For more than half a century the Scurlock Studio chronicled the rise of Washington's black middle class

BY DAVID ZAX

LONG BEFORE A BLACK FAMILY moved into the president's quarters at 1600 Pennsylvania Avenue, Washington, D.C. was an African-American capital: as far back as Reconstruction, black families made their way to the city on their migration north. By the turn of the 20th century, the District of Columbia had a strong and aspiring black middle class, whose members plied almost every trade in town. Yet in 1894, a black business leader named Andrew F. Hilyer noted an absence: "There is a splendid opening for a first class Afro-American photographer as we all like to have our pictures taken."

Addison Scurlock filled the bill. He had come to Washington in 1900 from Fayetteville, North Carolina, with his parents and two siblings. Although he was only 17, he listed "photographer" as his profession in that year's census. After apprenticing with a white photographer named Moses Rice from 1901 to 1904, Scurlock started a small studio in his parents' house. By 1911, he had opened a storefront studio on U Street, the main street of Washington's African-American community. He put his best portraits in the front window.

"There'd be a picture of somebody's cousin there," Scurlock's son George would recall much later, "and they would say, 'Hey, if you can make him look that good, you can make me look better.' " Making all his subjects look good would remain a Scurlock hallmark, carried on by George and his brother Robert.

A Scurlock camera was "present at almost every significant event in the African-American community," recalls former D.C. Councilwoman Charlene Drew Jarvis, whose father, Howard University physician Charles Drew, was a Scurlock subject many times. Dashing all over town—to baptisms and weddings, to balls and cotillions, to high-school graduations and to countless events at Howard, where he was the official photographer—Addison Scurlock became black Washington's "photographic Boswell—the keeper of the visual memory of the community in all its quotidian ordinariness and occasional flashes of grandeur and moment," says Jeffrey Fearing, a historian who is also a Scurlock relative.

The Scurlock Studio grew as the segregated city became a mecca for black artists and thinkers even before the Harlem

At a time when African-Americans were often caricatured, the Scurlocks tried to reflect the aspirations and achievements of black Washingtonians. Bishop C.M. "Sweet Daddy" Grace (above: c. 1930s) founded the United House of Prayer for All People, which has chapters in 26 states. Barred from many U.S. stages because of her race, Lillian Evanti (opposite: in 1925) became an acclaimed soprano overseas. She sat for Addison Scurlock dressed for the title role in Delibes' *Lakmé*.

ALL PHOTOS: SCURLOCK STUDIO / ARCHIVES CENTER / NMAH, SI

Renaissance of the 1920s. U Street became known as "Black Broadway," as its jazz clubs welcomed talents including Duke Ellington (who lived nearby), Ella Fitzgerald and Pearl Bailey. They and other entertainers received the Scurlock treatment, along with the likes of W.E.B. Du Bois and Booker T. Washington; soon no black dignitary's visit to Washington was complete without a Scurlock sitting. George Scurlock would say it took him a while to realize that his buddy Mercer Ellington's birthday parties—with Mercer's dad (a.k.a. the Duke) playing "Happy Birthday" at the piano—were anything special.

At a time when minstrel caricature was common, Scurlock's pictures captured black culture in its complexity and showed black people as they saw themselves. "The Scurlock Studio and Black Washington: Picturing the Promise," an exhibition presented through this month by the Smithsonian's National Museum of African American History and Culture, features images of young ballerinas in tutus, of handsomely dressed families in front of fine houses and couples in gowns and white tie at the NAACP's winter ball.

"You see these amazing strivers, you see these people who have acquired homes and businesses," says Lonnie Bunch, director of the museum, whose permanent home on the National Mall is scheduled to open in 2015. (The current exhibition is at the National Museum of American History.) "In some ways I think the Scurlocks saw themselves as partners with Du Bois in . . . crafting a new vision of America, a vision where racial equality and racial improvement was possible."

One 1931 image depicts the girls of Camp Clarissa Scott

A key Scurlock motif was attitude, which Addison Scurlock (below: standing in his studio in 1957) underscored by subtly lighting and positioning subjects. Group portraits were also a Scurlock specialty (left: picnickers from Camp Clarissa Scott at Highland Beach, Maryland, in 1931). The camp was "nice, real nice," says Phyllis Bailey Washington (above: in 2009; and left: the camper in the rear, on the man's right).

ABOVE RIGHT: AMANDA LUCIDON

The Scurlocks' ties to their community took them into dance halls and recreation centers (opposite: unnamed dancers, c. 1930s). When Marian Anderson sang at the Lincoln Memorial (above: in 1939) after she was denied the stage at Washington's Constitution Hall, Robert Scurlock covered the event. After World War II, he and his brother opened a school to prepare other black photographers for new opportunities opening in the capital's businesses and government agencies.

(p. 44) at Highland Beach, Maryland—a Chesapeake Bay vacation spot founded by blacks of means who had been barred from whites-only beaches. "It was nice, real nice," says one of the campers, Phyllis Bailey Washington, now 90 and living in Silver Spring, Maryland. "In the evening we'd have singalongs and campfires and cookouts."

After the Scurlock brothers graduated from Howard (Robert in 1937 and George in 1941), they worked in the family business—Robert was trusted to photograph singer Marian Anderson's famous 1939 concert at the Lincoln Memorial—and took it in new directions. From 1947 to 1951 they ran a photography school, where they briefly taught Jacqueline Bouvier (who would become the "Inquiring Camera Girl" for the *Washington Times-Herald* before marrying John F. Kennedy). Robert, in particular, began to show a photojournalistic streak, contributing pictures to *Ebony* magazine and the *Afro-American*, the *Pittsburgh Courier* and the *Chicago Defender*. When rioters beset Washington after the assassination of Martin Luther King Jr. in April 1968, he went into the streets with his camera.

The brothers bought the business from their father in 1963, the year before he died at age 81. They ran it with at times waning enthusiasm. Integration, while welcome and long overdue, gradually diluted their traditional client base as blacks found new places to work and live. And studio photography itself began to change. "Nowadays, in the era of fast turnaround, everybody wants to know how fast you can do it," Robert told a reporter in 1990. "Nobody asks, 'How good can you do it?' " George left the business in 1977 and made his living selling cars. He died in 2005 at age 85. After Robert's death at age 77 in 1994, his widow, Vivian, closed the studio.

The discouragements of the later years did not prevent the Scurlocks from tending to their legacy, and in 1997, the Scurlock Studio Collection—some 250,000 negatives and 10,000 prints, plus cameras and other equipment—entered the Smithsonian Institution's archives. "Due to its sheer size, the collection's secrets are barely beginning to be uncovered," Donna M. Wells and David E. Haberstich write in a catalog essay for "Picturing the Promise."

But the more than 100 images now on exhibit hint at the scope and significance of the Scurlocks' work. Throughout the bleakest days of segregation, with its privations and indignities, generations of black Washingtonians entered the Scurlock Studio confident they would be portrayed in the best light. ✹

DAVID ZAX *has written for* SMITHSONIAN *on the photographers Emmet Gowin and Neal Slavin. He lives in New York City.*

Watch a slide show of Scurlock photographs at Smithsonian.com/scurlock

The Venus Flytrap's Lethal Allure

Seldom encountered in the wild, the carnivorous plant that goes "against the order of nature" is tenaciously hanging on in its native Carolina habitat

By Abigail Tucker

Photographs by Lynda Richardson

AS I SLOGGED THROUGH BLACK SWAMP WATER, the mud made obscene smooching noises each time I wrenched a foot free. "Be careful where you put your hands," said James Luken, walking just ahead of me. "This is South Carolina"—home to multitudinous vipers, canoe-length alligators and spiders with legs as thick as pipe cleaners. Now and then Luken slowed his pace to share an unnerving navigational tip. "Floating sphagnum moss means the bottom is solid—usually." "Copperheads like the base of trees." "Now that is *true* water moccasin habitat."

Our destination, not far from the headwaters of the Socastee Swamp, was a cellphone tower on higher ground. Luken had spotted a healthy patch of Venus flytraps there on an earlier expedition. To reach them, we were following a power-line corridor that cut through oval-shaped bogs called Carolina bays. Occasionally Luken squinted at a mossy spot of earth and declared that it looked "flytrappy." We saw other carnivorous species—lippy green pitcher plants and pinkish sundews no bigger than spitballs—but there was no sign of *Dionaea muscipula*.

"This is why they call them rare plants," Luken called

One of only two plants worldwide that actively trap animal prey (a captured straight-lanced meadow katydid), the flytrap is at home in a surprisingly small patch of U.S. soil.

over his shoulder. "You can walk and walk and walk and walk and not see a thing."

Luken, a botanist at Coastal Carolina University, is one of the few scientists to study flytraps in the wild, and I was starting to understand why he had so little competition.

A shadow of a vulture glided over us and the sun glowered down. To pass the time Luken told me about a group of elementary-school teachers he'd recently led into a salt marsh: one had sunk nearly up to her neck in mud. "I really thought we might lose her," he said, chuckling.

As we neared the cellphone tower, even Luken began to look a little discouraged. Here the loblolly and longleaf pines were shriveled and singed-looking; wildfires that had roared through the Myrtle Beach region apparently reached the area. I sipped at the last of my water as he scouted for surviving flytraps in the margins of a newly dug fire line.

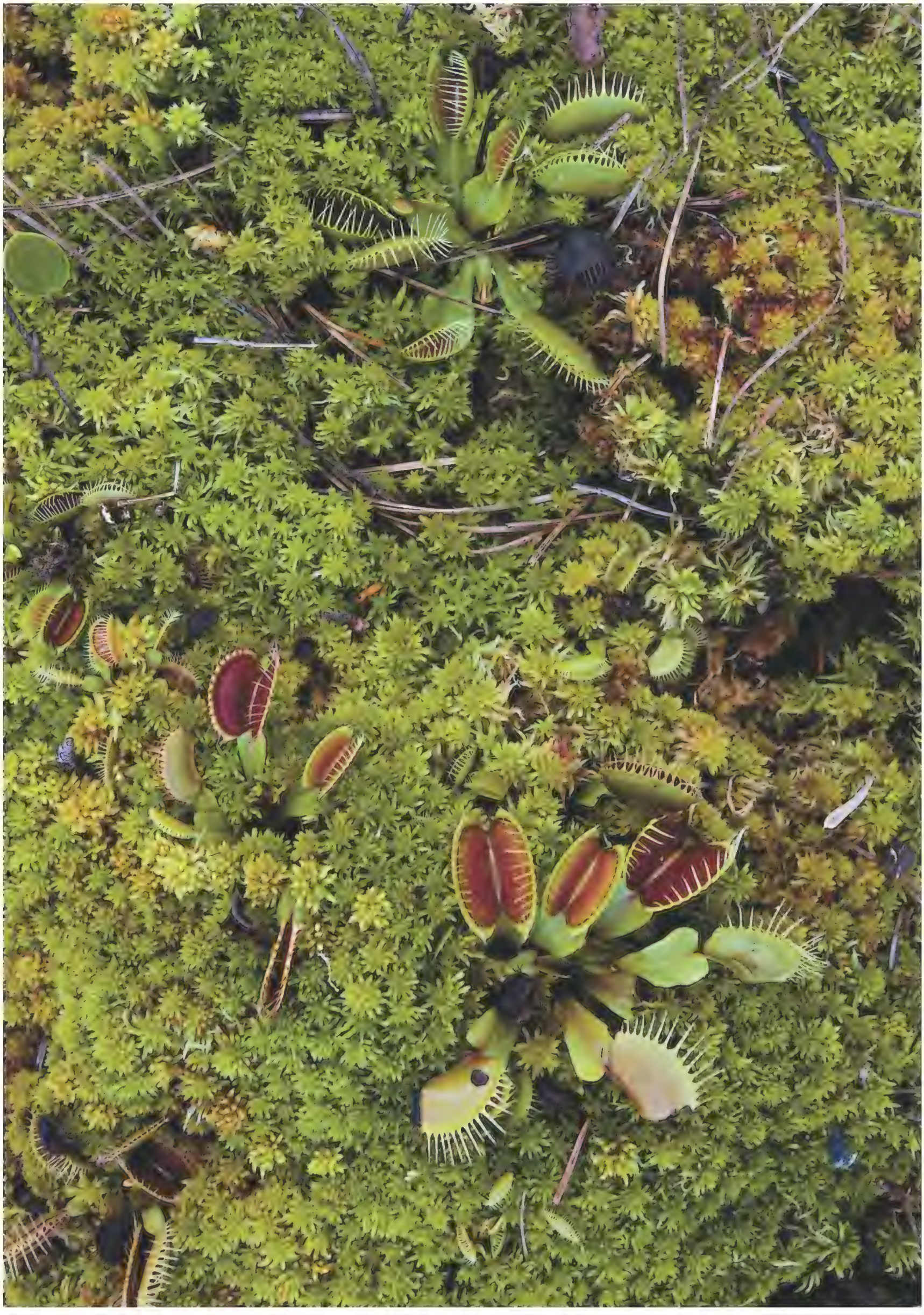
"Give me your hand," he said suddenly. I did, and he shook it hard. "Congratulations. You're about to see your first flytrap."

VENUS FLYTRAPS' CONSIDERABLE eccentricities have confined them to a 100-mile-long sliver of habitat: the wet pine savannas of northern South Carolina and southern North Carolina. They grow only on the edges of Carolina bays and in a few other coastal wetland ecosystems where sandy, nutrient-poor soil abruptly changes from wet to dry and there's plenty of sunlight. Fewer than 150,000 plants live in the wild in roughly 100 known sites, according to the North Carolina Department of Environment and Natural Resources.

Instead of absorbing nitrogen and other nutrients through their roots, as most plants do, the 630 or so species of carnivorous plants consume insects and, in the case of certain Southeast Asian pitcher plants of toilet-bowl-like proportions, bigger animals such as frogs, lizards and "the very, very occasional rodent," says Barry Rice, a carnivorous plant researcher affiliated with the University of California at Davis. The carnivores are particularly abundant in Malaysia and Australia, but they've also colo-

In the wild (opposite: the Lewis Ocean Bay Heritage Preserve, South Carolina), the Venus flytrap may be threatened by poachers or development. The finicky carnivore, says Luken (below: in the preserve), is largely "restricted to protected areas."

MAP: GUILBERT GATES



nized every state in this country: the Pine Barrens of coastal New Jersey are a hot spot, along with several pockets in the Southeast. Most varieties catch their prey with primitive devices like pitfalls and sticky surfaces. Only two—the Venus flytrap and the European waterwheel, *Aldrovanda vesiculosa*—have snap traps with hinged leaves that snag insects. They evolved from simpler carnivorous plants about 65 million years ago; the snap mechanism enables them to catch larger prey relative to their body size. The fossil record suggests their ancestors were much more widespread, especially in Europe.

Flytraps are improbably elaborate. Each yawning maw is a single curved leaf; the hinge in the middle is a thick vein, a modification of the vein that runs up the center of a standard leaf. Several tiny trigger hairs stand on the leaf's surface. Lured by the plants' sweet-smelling nectar glands, insects touch the trigger hairs and trip the trap. (A hair must be touched at least twice in rapid succession; thus the plant distinguishes between the brush of a scrambling beetle and the plop of a raindrop.) The force that closes the trap comes from an abrupt release of pressure in certain leaf cells, prompted by the hair trigger; that causes the leaf, which had curved outward, to flip inward, like an inside-out soft contact lens snapping back into its rightful shape. The whole process takes about a tenth of a second, faster than the blink of an eye. After capturing its prey, a flytrap excretes digestive enzymes not unlike our own and absorbs the liquefying meal. The leaf may reopen for a second or even a third helping before withering and falling off.

The plant, a perennial, may live 20 years or maybe even longer, Luken speculates, though nobody knows for sure. New plants can grow directly from an underground shoot called a rhizome or from seeds, which typically fall just inches away from the parent: flytraps are found in clumps of dozens. Ironically, the traps rely on insects for pollination. In late May or early June, they sprout delicate white flowers, like flags of truce waved at bees, flies and wasps.

The first written record of the Venus flytrap is a 1763 letter from Arthur Dobbs, governor of North Carolina, who declared it "the great wonder of the vegetable world." He compared the plant to "an iron spring fox trap" but somehow failed to grasp the ultimate fate of the creatures caught between the leaves—carnivorous plants were still an alien concept. The flytraps were more common then: in 1793, the naturalist William Bartram wrote that such "sportive vegetables" lined the edges of some streams. (He applauded the flytraps and had little pity for their victims, the "incautious deluded insects.")

Live plants were first exported to England in 1768, where people referred to them as "tipitiwitchets." A British naturalist, John Ellis, gave the plant its scientific name: *Dionaea* is a reference to Dione, mother of love goddess Venus (some believe this was a bawdy anatomical pun about the plant's half-closed leaves and red insides), and *muscipula* means "mousetrap."

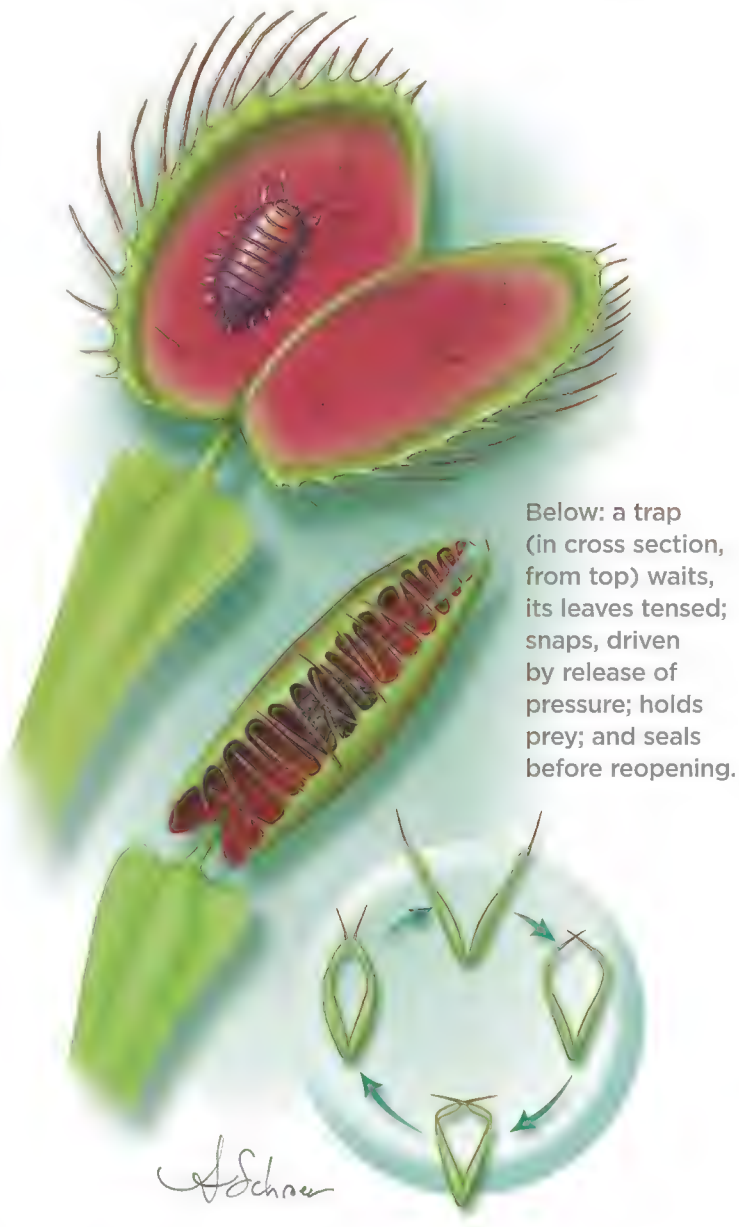
Ellis also guessed the plant's dark secret. He sent a letter detailing his suspicions, along with some dried flytrap specimens and a copperplate engraving of a flytrap seizing an earwig, to the great Swedish botanist and father of modern taxonomy, Carl Linnaeus, who apparently didn't believe him. A carnivorous plant, Linnaeus declared, was "against the order of nature as willed by God."

A hundred years later, Charles Darwin was quite taken with the notion of flesh-eating foliage. He experimented with sundews he found growing on the heaths of Sussex, feeding them egg whites and cheese, and was particularly charmed by the flytraps that friends shipped from the Carolinas. He called them "one of the most wonderful [plants] in the world." His little-known treatise, *Insectivorous Plants*, detailed their adventuresome diet.

Darwin argued that one feature of the snap trap's structure—the gaps between the toothy hairs that fringe the trap's edges—evolved to allow "small and useless fry" to

Snap Decision

Once "trigger hairs" on a leaf's interior sense a bug's movement, the trap shuts in a tenth of a second. Cilia on the leaves' outer edges bar escape. Glands secrete enzymes that, over days, digest prey into usable nutrients.



Below: a trap (in cross section, from top) waits, its leaves tensed; snaps, driven by release of pressure; holds prey; and seals before reopening.

ILLUSTRATION: ALISON SCHROEER / SCHROEER SCIENTIFIC ILLUSTRATION / WWW.ENTOMOLOGICALILLUSTRATION.COM (SOURCE: WAYNE R. FAGERBERG AND DAWN ALLAIN, AMERICAN JOURNAL OF BOTANY)

wiggle free so the plants could focus their energies on meatier bugs. But Luken and his colleague, aquatic ecologist John Hutchens, recently spent a year inspecting exoskeletons pried from snapped traps before ultimately siding against Darwin: flytraps, they found, ingest insects of all sizes. They also noticed that flytraps don't often trap flies. Ants, millipedes, beetles and other crawling creatures are much more likely to wander into jaws opened wide on the forest floor.

Because flytrap leaves are used to grab dinner, they harvest sunlight inefficiently, which stunts their growth. "When you modify a leaf into a trap, let's face it, you've limited your ability to be a normal plant," Luken says. Perhaps the most famous Venus flytrap, Audrey Junior, the star of the 1960 movie *Little Shop of Horrors*, is garrulous and towering, but real flytraps are meek things only a few inches tall. Most of the traps are barely bigger than fingernails, I realized when Luken at last pointed out the patch we'd been looking for. The plants were a pale, tender, almost tasty-looking green, like a garnish for a trendy salad. There was something slightly pitiful about them: their gaping mouths reminded me of baby birds.

"WHEN YOU MODIFY A LEAF INTO A TRAP, LET'S FACE IT, YOU'VE LIMITED YOUR ABILITY TO BE A NORMAL PLANT."

Luken is a transplant. At his previous post at Northern Kentucky University, he concentrated on Amur honeysuckle, an invasive shrub from China that is spreading in the eastern United States. But he wearied of the eradication mentality that accompanies exotic species management. "People want you to be spraying herbicides, cutting, bringing bulldozers in, just getting rid of it," he says. The wild Venus flytrap, by contrast, is the ultimate native species, and though seldom studied, it is widely cherished. "It's the one plant that everybody knows about," he says. Moving to South Carolina in 2001, he marveled at the frail, green wild specimens.

ALWAYS RARE, THE FLYTRAP IS NOW in danger of becoming the mythical creature it sounds as if it should be. In and around North Carolina's Green Swamp, poachers uproot them from protected areas as well as private lands, where they can be harvested only with an owner's permission. The plants have such shallow roots

Despite the name, a Venus flytrap catches more crawling bugs than speedy flies (above: digesting a spider). The sunlight-loving plant may thrive in one type of human encroachment: mowed power-line corridors (below: Lewis Ocean Bay Heritage Preserve).

that some poachers dig them up with butcher knives or spoons, often while wearing camouflage and kneepads (the plants grow in such convenient clumps that flytrappers, as they're called, barely have to move). Each pilfered plant sells for about 25 cents. The thieves usually live nearby, though occasionally there's an international connection: customs agents at Baltimore-Washington International Airport once intercepted a suitcase containing 9,000 poached flytraps bound for the Netherlands, where they presumably would have been propagated or sold. The smuggler, a Dutchman, carried paperwork claiming the plants were Christmas ferns.

"Usually all we find are holes in the ground," says Laura Gadd, a North Carolina state botanist. Poachers, she adds, "have almost wiped out some populations." They often strip off the traps, taking just the root bulb. More than a hundred can fit in the palm of a hand, and poachers fill their pockets or even small coolers. Gadd believes that the poachers are also stealing the flytraps' tiny seeds, which are even easier to transport over distances. Many of the poached plants may surface at commercial nurseries that purchase flytraps without investigating their origins. It's almost impossible to catch perpetrators in the act and the penalty for flytrap poaching is typically only a few hundred dollars in fines. Gadd and other botanists recently experimented with spraying wild plants with dye detectable only under ultraviolet light, which allows state nursery inspectors to identify stolen specimens.

There have been some victories: last winter, the Nature Conservancy replanted hundreds of confiscated flytraps in North Carolina's Green Swamp Preserve, and the state typically nabs about a dozen flytrappers per year. ("It's one of the most satisfying cases you can make," says Matthew Long of the North Carolina Wildlife Resources Commission, who keeps a sharp eye out for hikers with dirty hands.) Gadd and others are pushing for stronger statewide protections that would require collection and propagation permits. Though North Carolina has designated the flytrap as a "species of special concern," the plant doesn't enjoy the federal protections given to species classified as threatened or endangered.

"WHEN YOU SAY MYRTLE BEACH YOU THINK ROLLER COASTER. YOU DON'T THINK ECOLOGICAL HOT SPOT."

Carnivorous plants inspire fact (top: a 1770 illustration of a flytrap) and fiction (above: a "man-eating tree," 1878).

In South Carolina, the main danger to flytraps is development. The burgeoning Myrtle Beach resort community and its suburbs are rapidly engulfing the flytrap zone. "When you say Myrtle Beach you think roller coaster, Ferris wheel, high-rise hotel," Luken says. "You don't think ecological hot spot. It's a race between the developers and the conservationists."

Many flytraps are located in a region formerly known as the impassable bay, a name I came to appreciate during my hike with Luken. A densely vegetated area, it was once considered so worthless the Air Force used it for bombing practice during World War II. But much of what was once impassable is now home to Piggly Wiggly supermarkets, bursting-at-the-seams elementary schools and mega-churches with their own softball leagues. Wherever housing developments sprout, backhoes gobble at the sandy dirt. For now the wilderness is still a vivid presence: subdivision residents encounter bobcats and black bears in their backyards, and hounds from nearby hunting clubs bay past cul-de-sacs in pursuit of their quarry. But flytraps and other finicky local species are being edged out. "They've basically been restricted to protected areas," Luken says.

Recently, Luken and other scientists used a GPS device to check on wild flytrap populations that researchers had documented in the 1970s. "Instead of flytraps we'd find golf courses and parking lots," Luken says. "It was the most depressing thing I ever did in my life." Roughly 70 percent of the historic flytrap habitat is gone, they found.

Perhaps the greatest threat is wildfire, or rather the lack thereof. Flytraps, which need constant access to bright sunlight because of their inefficient leaves, rely on fires to burn away the impenetrable underbrush every few years. (Their rhizomes survive and later the flytraps grow back.) But the Myrtle Beach area is now too densely populated for small fires to be allowed to spread naturally, and people complain about the smoke from prescribed burns. So the underbrush thickens until the flytraps are smothered. Moreover, with tinder collecting for years, there's an increased danger of a fierce, uncontrollable blaze like the one that ravaged the region in the spring of 2009, destroying some 70 homes. Such conflagrations are so hot they can ignite the ground. "Nothing," Luken says, "can survive that."

Staff writer **ABIGAIL TUCKER** *has covered lions, narwhals and gelada monkeys.* **LYNDA RICHARDSON** *has photographed* SMITHSONIAN *stories about Jamestown, Cuba and desert tortoises.*

Find more carnivorous plants at Smithsonian.com/flytrap

FROM A LETTER BY JOHN ELLIS (1770); *JOURNAL DES VOYAGES ET DES AVENTURES DE TERRE ET DE MER*

AFICIONADOS HAVE CULTIVATED FLYTRAPS almost since their discovery. Thomas Jefferson collected them (during his stay in Paris in 1786, he requested a shipment of the seeds of "the Sensitive Plant," perhaps to wow Parisians). A few decades later, Napoleon Bonaparte's wife, the green-thumbed Empress Josephine, grew flytraps in the gardens of the Château de Malmaison, her manor house. Over the years breeders have developed all sorts of designer varieties with jumbo traps, extra-red lips and names like Sawtooth, Big Mouth and Red Piranha. Under the right conditions, flytraps—which usually retail for about $5 apiece—are easy to raise and can be reproduced through tissue culture or planting seeds.

One afternoon Luken and I drove to Supply, North Carolina, to visit the Fly-Trap Farm, a commercial greenhouse specializing in carnivorous plants. The office manager, whose name was Audrey (of all things) Sigmon, explained they had some 10,000 flytraps on hand. There's a constant demand, she said, from garden clubs, graduating high-school seniors who'd rather receive flytraps than roses, and drama departments performing the musical version of *Little Shop of Horrors* for the millionth time.

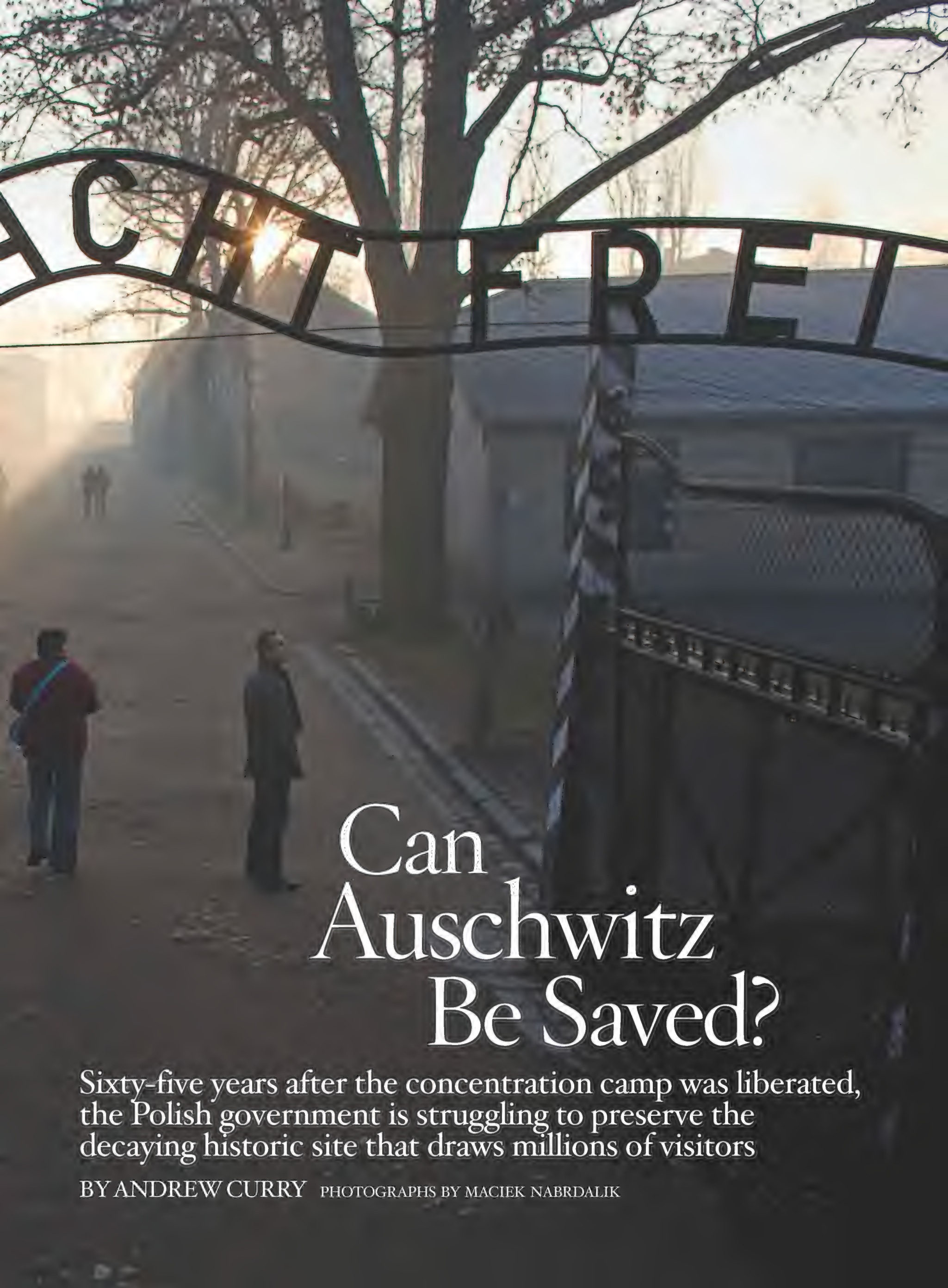
Some of the nursery's plants come from local harvesters who legally gather the plants, says Cindy Evans, another manager. But these days most of their flytraps come to North Carolina by way of the Netherlands and South America, where they are cultured and grown.

Imported houseplants won't save the species in the wild. "You can't rely on somebody's greenhouse—those plants don't have an evolutionary future," says Don Waller, a University of Wisconsin botanist who has studied the plant's ecology. "Once any plant is brought into cultivation, you have a system where artificial selection is replacing natural selection."

As far as Luken can tell, wild flytraps are finding a few footholds in a tamer world. They thrive on the edge of some established ditches, a man-made niche that nonetheless mimics the wet-to-dry soil transition of natural bogs. The plants also prosper in power-line corridors, which are frequently mowed, mimicking the effects of fire. Luken, who has developed something like a sixth sense for their preferred habitat, has experimented with scattering their tiny black seeds in flytrappy spots, like the Johnny Appleseed of carnivorous plants. He's even planted a couple near the entrance of his own subdivision, where they seem to be flourishing.

People have long cultivated Venus flytraps (below: Audrey Sigmon at Fly-Trap Farm in North Carolina), which have delighted nature-lovers from Thomas Jefferson, who requested seeds in Paris, to Charles Darwin, who wrote an entire book on their ilk.

A focal point for visitors today, the gateway sign says "Work Will Set You Free," a monstrous lie told to the men, women and children imprisoned there. Recently, thieves stole the iconic marker—the latest threat the facility has faced.



Can Auschwitz Be Saved?

Sixty-five years after the concentration camp was liberated, the Polish government is struggling to preserve the decaying historic site that draws millions of visitors

BY ANDREW CURRY PHOTOGRAPHS BY MACIEK NABRDALIK

EVERYONE WHO VISITS AUSCHWITZ remembers the hair: almost two tons of it, piled behind glass in mounds taller than a person. When I first visited the camp, in 1991, the hair was still black and brown, red and blond, gray and white—emotionally overwhelming evidence of the lives extinguished there.

When I returned this past autumn, the hair was a barely differentiated mass of gray, more like wool than human locks. Only the occasional braid signaled the remnants of something unprecedented and awful—the site where the Third Reich perpetrated the largest mass murder in human history. At least 1.1 million people were killed here, most within hours of their arrival.

This January 27 marks the 65th anniversary of Auschwitz's liberation by Soviet soldiers. The Nazis operated the camp between May 1940 and January 1945—and since 1947, the Polish government has maintained Auschwitz, which lies about 40 miles west of Krakow, as a museum and memorial. It is a Unesco World Heritage site, a distinction usually reserved for places of culture and beauty.

But Auschwitz—with its 155 buildings and hundreds of thousands of artifacts—is deteriorating. It is a conservation challenge like no other. "Our main problem is sheer numbers," Jolanta Banas, the head of preservation, tells me as we walk through the white-tiled facility where she and her 48-member staff work. "We measure shoes in the ten thousands."

Banas introduces me to conservators working to preserve evidence of camp life: fragments of a mural depicting an idealized German family that once decorated the SS canteen, floor tiles from a prisoners barrack. In one room, a team wielding erasers, brushes and purified water clean and scan 39,000 yellowing medical records written on everything from card stock to toilet paper.

The Auschwitz camp itself covers 50 acres and comprises 46 historical buildings, including two-story red brick barracks, a kitchen, a crematorium and several brick and concrete administration buildings. In addition, Birkenau, a satellite camp about two miles away, sprawls over more than 400 acres and has 30 low-slung brick barracks and 20 wooden structures, railroad tracks and the remains of four gas chambers and crematoria. In total, Banas and her staff monitor 150 buildings and more than 300 ruins at the two sites.

Banas says dozens of barracks have cracked walls and sinking foundations, many in such sad shape they're closed for safety reasons. Water from leaking roofs has damaged wood bunks where prisoners once slept.

At the same time, public interest in the camp has never been higher. Visits have doubled this decade, from 492,500 in 2001 to more than 1 million in 2009. Since Poland joined the European Union in 2004, Krakow has become a popular destination for foreign tourists, and Auschwitz is a must stop on many itineraries. A visit is also part of education programs in Israel, Britain and other countries. On peak days, as many as 30,000 visitors file through the camp's buildings.

The Polish government in 2009 asked European nations, the United States and Israel to contribute to a fund from which the Auschwitz museum could draw $6 million to

Auschwitz is a memorial site (above: candles at a wall in Block 11 where executions took place), but it's also a vast museum where crowds subject original structures to wear and tear (top: a prisoners barrack at the affiliated camp, Birkenau). Today's officials try to accommodate the public (left: entering the main camp, the crematorium smokestack in the background) while safeguarding the place for future generations.

$7 million a year for restoration projects, on top of its more than $10 million annual operating budget. Last December, the German government pledged $87 million—about half of the $170 million target endowment. (Auschwitz officials had not received a U.S. pledge by the time this magazine went to press.)

"Auschwitz is a place of memory, but it's not just about history—it's also about the future," says the museum's director, Piotr Cywinski, a hulking man with a thick red beard and a doctorate in medieval history. "This is the most important conservation project since the end of the war."

Until 1990, the museum's directors were all former prisoners. Cywinski is just 37. His office is on the first floor of a former SS administration building directly across from a former gas chamber and crematorium. He tells me that Auschwitz is about to slip into history. The last survivors will soon die, and with them the living links to what happened here. Preserving the site becomes increasingly important, Cywinski believes: younger generations raised on TV and movie special effects need to see and touch the real thing.

But the effort to preserve the site is not without its critics. One is Robert Jan van Pelt, a cultural historian in the

school of architecture at the University of Waterloo in Ontario, Canada, and the leading expert on the construction of Auschwitz. He supports the preservation of the Auschwitz main camp, although he acknowledges it is a "kind of theme park, cleaned up for tourists." In any event, it's a fully equipped museum, complete with exhibits and conservation facilities, where most of the original buildings still stand. But van Pelt views the Birkenau site in a different light. For one thing, 80 to 90 percent of the original structures are gone or in a state of ruin. Most important, it's where most of the killings took place, so it is a core site of the Holocaust itself. He says letting Birkenau disintegrate completely would be a more fitting memorial than constantly repairing the scant remains. Birkenau is "the ultimate nihilistic place. A million people literally disappeared. Shouldn't we confront people with the nothingness of the place? Seal it up. Don't give people a sense that they can imitate the experience and walk in the steps of the people who were there."

Realistically, the Polish government and the proponents of preserving Auschwitz are not about to abandon the place, but at times during my visit I had some appreciation for van Pelt's perspective. I arrived on the September day the camp counted its millionth visitor of the year. Cellphone-wielding visitors snapped pictures of the sign at the main gate, Arbeit Macht Frei (Work Will Set You Free). Tour group members wearing headphones stood shoulder to shoulder with their guides speaking into wireless microphones.

At the Birkenau camp, a five-minute shuttle-bus ride from the Auschwitz visitor center, the scene was so peaceful it was almost impossible to imagine the sea of stinking mud that survivors describe. The vast expanse was covered in neatly mowed grass. Flocks of Israeli teenagers in matching white-and-blue hoodies wandered from ruin to ruin. As I stood at the stairs leading down into the ruined gas chambers, a dozen Brits posed for a group picture on the steps of a memorial just a few yards away.

MINDFUL THAT NO MERE VISIT can convey what the concentration camp was like when the Nazis ran it, I met with survivors. The week before I arrived in Krakow, I had called Jozef Stos, 89, to ask if he would discuss his years in captivity. "If I'm still alive then, sure—it's my civic responsibility," he said with a laugh. "But I'm pretty darn old, you know."

Early one morning I met Stos, a retired architect, at his small first-floor apartment on the outskirts of Krakow. We sat in his small, dark dining room, a plate of jam-filled ginger cookies on the starched white tablecloth between us. He said he grew up in Tarnow, Poland, about 50 miles from Krakow. He remembers the day the Nazis shipped him off to Auschwitz: June 13, 1940. It had been almost a year since Germany invaded Poland and launched its campaign to destroy the nation. Following instructions issued by SS chief Reinhard Heydrich—"the leading strata of the population should be rendered harmless"—the SS killed some 20,000 Poles, mainly priests, politicians and academics, in September and October 1939. Stos was an 18-year-old Boy Scout and a member of a Catholic youth organization. Germans put him and 727 other Poles, mostly university and trade-school students, in first-class train cars and told them they were going to work on German farms.

The train wasn't headed to Germany. Stos was on the first transport of Polish prisoners to Auschwitz. There to greet them were 30 hardened German convicts, brought by the SS from a prison near Berlin. Guards confiscated Stos' belongings and issued him a number. Sixty-nine years later, he slid a business card across the dining room table as his daughter brought us cups of tea. It read "Jozef Stos, former Auschwitz Concentration Camp Prisoner No. 752." "I was there on the first day," he said. "They had me for five years and five days."

The camp Stos first saw, some 20 brick buildings, was a rundown former Polish artillery barrack the Nazis had taken over a few months before. Many Poles followed Stos to Auschwitz; few were as lucky. In its original incarnation as a concentration camp, Auschwitz was designed to work inmates to death. At first, most of the labor helped expand the camp itself; other work, such as gravel mining and farming, earned money for the SS. The Nazis even had a term for it, *Vernichtung durch Arbeit* ("Destruction through work"). The notorious SS camp supervisor Karl Fritzsch greeted new arrivals with a speech: "You have arrived here not at a sanatorium, but at a

ALL PHOTOGRAPHS BY MACIEK NABRDALIK / VII MENTOR PROGRAM

"Our main problem is sheer numbers," preservation director Jolanta Banas (left: in a decrepit building) says of maintaining victims' belongings. "We measure shoes in the ten thousands." Workers take care to restore artifacts to the condition in which owners last saw them (below left: checking a woman's shoe). The nearly two tons of hair shorn from prisoners for use in German products is exhibited in cases (below) but, as human remains, will be allowed to decay.

German concentration camp, from which the only exit is through the chimney of its crematorium."

Prisoners were crammed into the crumbling barracks and provided only a few hundred calories a day. Most died of starvation, exhaustion and diseases such as typhus and dysentery. Beatings, torture and executions were commonplace. Camp doctors conducted experiments—usually fatal—on prisoners, looking for ways to sterilize women with radiation or toxic chemicals, and studying the effects of extreme cold or starvation on the human body. In the first few years of the camp, 80 percent of new inmates died within two months.

Stos said he survived by making himself useful. Prisoners had a better chance of staying alive if they worked under a roof—in a kitchen or an administration building—or had a skill, such as training in medicine or engineering, that made them hard to replace. "The hunger was hellish, and if you could work you could get something to eat," Stos said. Having grown up in the countryside, he could do a little bit of everything, from pouring concrete to cutting grass. I pressed him for details of his time in the camp, but he spoke only of the work. "I had eight different professions at Auschwitz," he said. "I knew how to take care of myself. I avoided the worst of it."

After about an hour, I thanked him and stood up to leave. He handed me a white envelope. Inside was a slim memoir he published nearly 30 years ago. "My memory isn't so good any more, you understand," he said, shaking my hand and smiling. "But it's all in there." Later, I flipped to a page near the end. In October 1944, Stos was sent from Auschwitz to a series of camps deep in Germany. On May 8, 1945—the day the war in Europe ended—he was liberated by Russian soldiers. On the book's second to last page is an undated black-and-white photo. It shows Stos with his children and grandchildren standing under the Arbeit Macht Frei sign.

P. 58 MAP: GUILBERT GATES

AUSCHWITZ DIDN'T LONG REMAIN a camp exclusively for Poles. In June 1941, Germany launched a surprise invasion of the Soviet Union, taking three million prisoners over the next seven months. Many were starved to death. Others were sent to occupied Poland or Germany as slave laborers. In the fall of 1941, ten thousand prisoners of war arrived at Auschwitz and began building the Birkenau camp.

Most of the POWs died within weeks. "When it was time to get up in the morning, those who were alive moved, and around them would be two or three dead people," one Russian survivor says in the 2005 book *Auschwitz: A New History* by Laurence Rees. "Death at night, death in the morning, death in the afternoon. There was death all the time." The prisoners built the barracks at Birkenau in a rush, laying a single course of bricks on poorly made foundations. The flood of Soviet POWs overwhelmed the already crowded camp. Pressure to "eliminate" people—the Nazi euphemism—grew.

Since the beginning of the war, special SS units called *Einsatzgruppen* had carried out mass executions of Jews and others in conquered territories; these commandos rounded up entire villages, forced them to dig their own graves and shot them. The massacres took a toll even on the German firing squads, says Debórah Dwork, a Holocaust historian at Clark University in Worcester, Massachusetts, and co-author (with van Pelt) of *Holocaust: A History*. "It's totally clear from Nazi documents," she says, "that Germans were looking for a way to murder masses of people without having such a traumatic impact on the murderers."

In 1940, the Nazis used carbon monoxide gas in secret euthanasia programs at mental hospitals in Germany to eliminate mentally ill or disabled people. From there, it was but a small step to Zyklon B, a cyanide compound designed for delousing. In September 1941, Auschwitz guards herded hundreds of Soviet POWs and sick inmates into the crudely sealed basement of Block 11, the dreaded punishment barrack; a guard threw in pellets of Zyklon B and shut the doors. They were the first people gassed at Auschwitz.

For the man in charge of Auschwitz, the gas chamber was a welcome innovation. "I had always shuddered at the prospect of carrying out executions by shooting," commandant Rudolf Höss wrote in a lengthy confession while awaiting execution after the war. "Many members of the *Einsatzkommandos*, unable to endure wading through blood any longer, had committed suicide. Some had even gone mad."

Guards and other camp personnel refined the procedures in ways that minimized their guilt and maximized efficiency. They soon moved the gassings from Block 11 to the crematorium at the camp's outer edge. The crematorium would survive the war mostly intact, and today is a central part of any visit to the camp.

"Responsibility is extremely direct in face-to-face shootings," Dwork says. "In gassing and cremation, each person is given only a small part." Eventually, Germans took part only by tossing the cyanide pellets into the gas chambers. Everything else—herding prisoners into the chambers, ripping out gold fillings and loading corpses into the crematoria—was handled by groups of prisoners, known as *Sonderkommandos*.

Adolf Hitler envisioned the eventual extermination of what he called "the Jewish plague," but the *Führer* didn't draw up the plans for the gas chambers or the timetables for the transports. And while it was senior SS officials who gave general instructions about how the camps should function, it was ordinary Germans, soldiers and civilians alike, who worked out the deadly details. "There wasn't a grand strategy in 1940 that the camp would accrue a number of functions and ultimately become a death camp," Dwork says. "I do not see it as planned at all. Way led to way, and step led to step."

By 1942, Auschwitz had mushroomed into a massive money-making complex that included the original camp, Birkenau (officially labeled Auschwitz II) and 40 sub-camps (mostly located in and around the nearby town of Oswiecim but some as far away as Czechoslovakia) set up to provide slave labor for chemical plants, coal mines, shoe factories and other

"The whole thing was complete insanity from beginning to end," recalls Anita Lasker-Wallfisch (above), who was spared to play cello in a prisoner orchestra. Wladyslaw Bartoszewski (opposite), released from Auschwitz by Red Cross efforts, went on to fight fascism and communism. Jozef Stos (right) was one of the concentration camp's first inmates.

PP. 62-63 TOM WAGNER / REDUX

ANDREW CURRY's *article on Hadrian's Wall appeared in the October 2009* SMITHSONIAN. **MACIEK NABRDALIK** *is an award-winning photographer who resides in Warsaw.*

HARF ZIMMERMAN / THE NEW YORK TIMES / REDUX (TOP)

ventures. In their eagerness to carry out orders, advance their careers and line their own pockets, mid-level bureaucrats like Höss implemented what came to be known as the Holocaust.

On January 20, 1942, fourteen such functionaries assembled at a lakeside villa outside Berlin to discuss a "Final Solution" to what was called "the Jewish problem." What we now know as the Wannsee Conference put on paper plans that Hitler and his subordinates had been talking about for months. Of Europe's 11 million Jews, those who could work would be worked to death, following the model already created at Auschwitz and other camps. Jews who were not selected for useful labor would be eliminated.

The conference led to a dramatic increase in activity at the Nazi death camps. In a massive campaign code-named Operation Reinhard, Germans killed 1.5 million Jews at small camps deep in the forests of eastern Poland from March 1942 to October 1943. Treblinka and the now nearly forgotten camps Sobibor and Belzec consisted of little more than gas chambers and train tracks. There were virtually no survivors, no witnesses.

AUSCHWITZ IS ENSHRINED in history in part because, as a work camp, there were survivors. Anita Lasker-Wallfisch was a 14-year-old Jewish cello student living in the German city of Breslau (now Wroclaw in Poland) when the war broke out. Two years later, she and her sister Renate were sent to work in a nearby paper factory. In 1942, after the Germans deported her parents to a death camp, the sisters doctored their identity papers and tried to escape.

They never made it beyond the Breslau train station. The Gestapo arrested them on the platform. The Lasker sisters were accused of forgery, aiding the enemy and attempted escape. After a perfunctory trial and months in a prison, they were sent to Auschwitz in separate transports as convicted felons in late 1943.

By then, Auschwitz was serving as both a slave labor facility and a death camp. As the Germans brought more and more Jews from all over Europe to the sprawling complex, SS doctors selected the fittest for work. Other prisoners were sent directly to Birkenau's gas chambers for what was euphemistically known as a special action. "Was present for first time at a special action at 3 a.m. By comparison Dante's Inferno seems almost a comedy," SS doctor Johann Paul Kremer wrote in his diary on September 2, 1942. Camp records show the transport he observed contained 957 Jews from France; only 12 men and 27 women were selected for work.

When I met her at her house in London, Lasker-Wall-

fisch, 84, explained that she and her sister avoided the dreaded selection process because they went to Birkenau as convicts. "People shipped from prisons weren't shipped in huge trainloads of Jews," Lasker-Wallfisch said. "They were shipped as individuals, which was an advantage. It's not worth turning the gas on for one Jew, I suppose." Instead, Lasker-Wallfisch was stripped, guards shaved her head and an inmate tattooed her with an identification number (a practice unique to Auschwitz).

Lighting a cigarette in her airy, light-filled London living room, she shows me the blurred, faded number high up on her left forearm: 69388.

At some point during her induction, Lasker-Wallfisch mentioned she played the cello. "That is fantastic," the inmate processing her said. "You will be saved." The Birkenau women's orchestra, responsible for keeping prisoners in step as they marched to work assignments, needed a cellist. "It was a complete coincidence," Lasker-Wallfisch said, shaking her head. "The whole thing was complete insanity from beginning to end."

After less than a year at Auschwitz, Lasker-Wallfisch and Renate were among the tens of thousands of prisoners transported to camps in Germany. Lasker-Wallfisch had no idea where she was being sent, but it didn't matter. "The gas chambers were still working when we left," she says. "I was very pleased to be rolling out of Auschwitz. We figured anything was better than the gas chamber." On April 15, 1945, British troops liberated Lasker-Wallfisch and Renate from the Bergen-Belsen concentration camp near Hamburg. Lasker-Wallfisch emigrated to England after the war and became a professional cellist. Her sister Renate worked for the BBC, and is now living in France.

As Soviet troops closed in on Auschwitz in late January 1945, the SS hurriedly evacuated some 56,000 prisoners on death marches to the west, then blew up the Birkenau gas chambers and crematoria to erase evidence of the mass murders. The Red Army liberated Auschwitz on January 27, 1945. Some 6,000 people were still alive at Birkenau. Another 1,000 were found at the main camp.

Fleeing Germans also torched a couple of dozen of the wooden barracks at Birkenau. Many of the camp buildings that were left largely intact were later taken apart by Poles desperate for shelter. Birkenau remains the starkest, most tangible, most haunting reminder of what Dwork says was the "greatest catastrophe Western civilization permitted, and endured."

EVER SINCE THE AUSCHWITZ memorial and museum first opened to the public, in 1947, workers have repaired and rebuilt the place. The barbed wire that rings the camps must be continuously replaced as it rusts. In the 1950s, construction crews repairing the crumbling gas chamber at the main Auschwitz camp removed one of the original walls. Most recently, the staff has had to deal with crime and vandalism. This past December, the Arbeit Macht Frei sign was stolen by thieves, who intended to sell it to a collector. Although the sign was recovered, it was cut into three pieces and will need to be repaired.

Birkenau offers testimony of the Holocaust (above: chimneys of prisoners barracks), but one scholar says letting the death camp disintegrate would be a fitting memorial. Others say the emotional impact of the site (right: near train tracks that conveyed prisoners) argues for preserving it (opposite: an Israeli-flag-wrapped youth views a gas chamber and crematorium).

Inevitably, Auschwitz will grow less authentic with the passage of time. "You're seeing basically a reconstruction on an original site," says van Pelt, the historian. "It's a place that constantly needs to be rebuilt in order to remain a ruin for us."

He is not the only one to argue against wholesale preservation of the camp. A 1958 proposal called for paving a 230-foot-wide, 3,200-foot-long asphalt road diagonally across the main Auschwitz camp and letting the rest of the ruins crumble, forcing visitors to "confront oblivion" and realize they could not fully comprehend the atrocities committed there. The concept was unanimously accepted by the memorial design committee—and roundly rejected by survivors, who felt the plan lacked any expression of remembrance.

For the preservation staff, the burden of remembrance informs every aspect of their restoration efforts. "If there's damage to an object as part of its history, we leave it that way," Banas says. She points to crates of shoes stacked in a hallway, most with worn insoles and uneven heels—signs of

human use that will be left as they are. The International Auschwitz Council—museum officials and survivors from around the world dedicated to the conservation of Auschwitz—has decided that the mounds of hair will be allowed to decay naturally because they are human remains.

After three days at Auschwitz, I was left with the feeling that for some visitors, the former concentration camp is a box to check off on a tourist "to-do" list. But many people appeared genuinely moved. I saw Israeli teenagers crying and hugging each other and groups of people transfixed by the mug shots of prisoners that line the walls of one of the Auschwitz barracks. Walking through the room full of hair still makes my stomach churn. But what I hadn't remembered from my first visit was the room next door filled with battered cooking pots and pans, brought by people who believed until the last moment that there was a future wherever they were being taken. And when Banas told me about the carefully folded math test that conservationists found hidden in a child's shoe, I choked up. Even if only a fraction of the people who come here each year are profoundly affected,

a fraction of a million is still a lot of people.

There is no more forceful advocate for the preservation of Auschwitz than Wladyslaw Bartoszewski. Born in Warsaw in 1922, Bartoszewski, 87, was a Red Cross stretcher-bearer when the German Army invaded the capital city in September 1939. Plucked off the street by German soldiers a year later, he was sent to Auschwitz. He'd been there seven months when the Red Cross arranged for his release in April 1941—one of the few inmates ever set free.

After Auschwitz, he helped found an underground organization to help Poland's Jews. He fought against the German Army during the Warsaw Uprising in 1944. He was jailed three times: twice as an active dissident during Poland's early communist era and once for his support of the Solidarity movement in the 1980s.

Today, he is chairman of the International Auschwitz Council. Nothing, he says, can replace the actual site as a monument and memorial. "It's great that you can go to a Holocaust Museum in Washington, D.C.," he says. "But no one died in Washington in the Holocaust. Here—here is a massive cemetery without gravestones. Here they spent their last moments, here they took their last steps, here they said their last prayers, here they said goodbye to their children. Here. This is the symbol of the Holocaust."

RENOIR REBELS AGAIN

First he broke with tradition to pioneer Impressionism. Then he was ridiculed for breaking with Impressionism to honor tradition. Now a new exhibition rises to the defense of the French artist's controversial second act

BY RICHARD COVINGTON

IN OCTOBER 1881, not long after he finished his joyous *Luncheon of the Boating Party*, probably his best-known work and certainly one of the most admired paintings of the past 150 years, Pierre-Auguste Renoir left Paris for Italy to fulfill a long-standing ambition. He was 40 and already acclaimed as a pioneer of Impressionism, the movement that had challenged French academic painting with its daring attempts to capture light in outdoor scenes. Represented by a leading gallery and collected by connoisseurs, he filled the enviable role of well-respected, if not yet well-paid, iconoclast.

His ambition that fall was to reach Venice, Rome, Florence and Naples and view the paintings of Raphael, Titian and other Renaissance masters. He was not disappointed. Indeed, their virtuosity awed him, and the celebrated artist returned to Paris in a state approaching shock. "I had gone as far as I could with Impressionism," Renoir later recalled, "and I realized I could neither paint nor draw."

The eye-opening trip was the beginning of the end of the Renoir most of us know and love. He kept painting, but in an entirely different vein—more in a studio than in the open air, less attracted to the play of light than to such enduring subjects as mythology and the female form—and within a decade Renoir entered what is called his late period. Critical opinion has been decidedly unkind.

As long ago as 1913, the American Impressionist Mary Cassatt wrote a friend that Renoir was painting abominable pictures "of enormously fat red women with very small heads." As recently as 2007, *New York Times* art critic Roberta Smith bemoaned "the acres of late nudes" with their "ponderous staginess," adding "the aspersion 'kitsch' has been cast their way." Both the Metropolitan Museum of Art and the Museum of Modern Art in New York City have un-

Renoir (above: in 1915) treated classical subjects with a "sense of liberty," curator Sylvie Patry says. Picasso, an admirer, bought Renoir's *Eurydice* (opposite: 1895-1900), which influenced his own work. But one expert says "the late work of Renoir has been written out of art history."

HULTON ARCHIVE / GETTY IMAGES; P. 66 MUSÉE PICASSO, PARIS / BRIDGEMAN ART LIBRARY INTERNATIONAL

loaded late-period Renoirs to accommodate presumably more significant works. In 1989, MOMA sold Renoir's 1902 *Reclining Nude* because "it simply didn't belong to the story of modern art that we are telling," the curator of paintings, Kirk Varnedoe, said at the time.

"For the most part, the late work of Renoir has been written out of art history," says Claudia Einecke, a curator at the Los Angeles County Museum of Art. "Renoir was seen as an interesting and important artist when he was with the Impressionists. Then he sort of lost it, becoming a reactionary and a bad painter—that was the conventional wisdom."

If the mature Renoir came to be seen as passé, mired in nostalgia and eclipsed by Cubism and Abstract art, a new exhibition aims to give him his due. After opening this past fall at the Grand Palais in Paris, "Renoir in the 20th Century" will go to the Los Angeles County Museum of Art February 14 and the Philadelphia Museum of Art June 17. The exhibition, the first to focus on his later years, brings together about 70 of his paintings, drawings and sculptures from collections in Europe, the United States and Japan. In addition, works by Pablo Picasso, Henri Matisse, Aristide Maillol and Pierre Bonnard demonstrate Renoir's often overlooked influence on their art.

On display are odalisques and bathing nudes (including *Reclining Nude*, now in a private collection), Mediterranean landscapes and towns, society figures and young women combing their hair, embroidering or playing the guitar. Quite a few are modeled on famous pieces by Rubens, Titian and Velázquez or pay homage to Ingres, Delacroix, Boucher and classical Greek sculpture. "Renoir believed strongly in going to museums to learn from other artists," says Sylvie Patry, curator of the Paris exhibit. She paraphrases Renoir: "One develops the desire to become an artist in front of paintings,

RENOIR IN FULL

He rose to fame as an Impressionist—but spent most of his adult life trying to perfect an entirely different style

1841
Pierre-Auguste Renoir is born February 25 in Limoges, France, the sixth of seven children of a tailor and a seamstress.

1844
His family moves to Paris when Renoir is 4.

PARIS, 1859

1854-58
Apprenticed as a porcelain painter, he decorates fans and china.

RENOIR, 1861

1862
He takes art classes at the École des Beaux-Arts, studies under Swiss painter Charles Gleyre and meets Claude Monet and Alfred Sisley.

1865
Renoir exhibits a portrait of Sisley's father at the influential Salon de Paris show but remains unknown.

PORTRAIT OF WILLIAM SISLEY, 1864

THE SISLEY FAMILY, 1868

1872
He sells his first paintings to dealer Paul Durand-Ruel, who would later market the Impressionists.

1874
Renoir, Monet, Paul Cézanne, Edgar Degas and others organize their own exhibition. A critic derisively dubs them the Impressionists.

1875-79
Renoir sells paintings and accepts portrait commissions. He exhibits *The Swing*, *A Girl With a Watering Can* and *Ball at the Moulin de la Galette*.

A GIRL WITH A WATERING CAN, 1876

1840 1850 1860 1870 18

Renoir's home in Cagnes-sur-Mer, in the South of France, was a source of inspiration (left: *The Farm at Les Collettes,* 1914). Despite advancing arthritis, he enjoyed his most productive years there—when he died he left more than 700 paintings in his studios.

not outdoors in front of beautiful landscapes."

Curiously, though expert opinion would turn against his later works, some collectors, notably the Philadelphia inventor Albert Barnes, bought numerous canvases, and major artists championed Renoir's efforts. "In his old age, Renoir was considered by the young, avant-garde artists as the greatest and most important modern artist, alongside Cézanne," says Einecke.

Take his 1895-1900 painting *Eurydice* (p. 66). Based on a classical pose, the seated nude is endowed with disproportionately large hips and thighs against a diffusely painted Mediterranean landscape of pastel green and violet hues. "It was just this free interpretation of a traditional subject, this sense of liberty, that captivated Picasso," Patry says. *Eurydice* was one of seven Renoir paintings and drawings Picasso collected, and, the curator adds, it was a likely inspiration for his 1921 canvas *Seated Bather Drying Her Feet*. (Despite attempts by Picasso's dealer Paul Rosenberg to introduce them, the two artists never met.) Einecke remembers her art history professors dismissing *Eurydice* and similarly monumental Renoir nudes as "pneumatic, Michelin-tire girls." She hopes today's viewers will identify them with the classical mode that regarded such figures as symbols of fecundity—and see them as precursors of modern nudes done by Picasso and others.

Renoir's late embrace of tradition also owed a great deal to settling down after he married one of his models, Aline

1880-81
Renoir meets Aline Charigot, whom he paints in *Luncheon of the Boating Party* and other works. He tours Italy and admires masters Raphael and Titian.

1884-87
His new emphasis on mythology and classicism puzzles some dealers and buyers. In 1886, he refuses to take part in the final exhibition organized by the Impressionists.

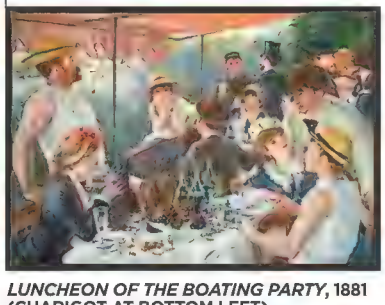
1892
French government museums acquire their first Renoirs, including *Young Girls at the Piano*.

***YOUNG GIRLS AT THE PIANO*, 1892**

1902
Reclining Nude recalls Rubens and Raphael. MOMA acquires it in 1956; sells it in 1989.

***RECLINING NUDE*, 1902**

80 1890 1900 1910 1920



***LUNCHEON OF THE BOATING PARTY*, 1881 (CHARIGOT AT BOTTOM LEFT)**

1890
Charigot and Renoir marry. They have three sons: Pierre, b. 1885; Jean, b. 1894; and Claude, b. 1901.

1897
After being diagnosed with rheumatoid arthritis, Renoir relocates to Cagnes, in the temperate South of France.

HOUSE IN CAGNES, EARLY 20TH CENTURY

RENOIR, C. 1915-16

1919
Renoir dies, age 78, of congestion of the lungs.

PP. 68-69 BEQUEST OF CHARLOTTE GINA ABRAMS, IN MEMORY OF HER HUSBAND, LUCIEN ABRAMS, 1961 / METROPOLITAN MUSEUM OF ART, NEW YORK: TIMELINE (CHRONOLOGICAL): HULTON-DEUTSCH COLLECTION / CORBIS; MUSÉE DES ARTS DECORATIFS, PARIS; RUE DES ARCHIVES / GRANGER COLLECTION, NEW YORK; ERICH LESSING / ART RESOURCE, NY; WALLRAF-RICHARTZ MUSEUM, COLOGNE / BRIDGEMAN ART LIBRARY INTERNATIONAL; CORBIS; PHILLIPS COLLECTION, WASHINGTON, DC / BRIDGEMAN ART LIBRARY INTERNATIONAL; MUSÉE D'ORSAY, PARIS / BRIDGEMAN ART LIBRARY INTERNATIONAL; ROGER-VIOLLET, PARIS / BRIDGEMAN ART LIBRARY INTERNATIONAL; GALERIE BEYELER, BASEL; MUSÉE MARMOTTAN, PARIS / GIRAUDON / BRIDGEMAN ART LIBRARY INTERNATIONAL

Charigot, in 1890. Their first son, Pierre, had been born in 1885; Jean followed in 1894 and Claude in 1901. "More important than theories was, in my opinion, his change from being a bachelor to being a married man," Jean, the film director, wrote in his affectionate 1962 memoir *Renoir, My Father*.

Jean and Claude Renoir were dragooned into service as models from infancy. For an 1895 painting, Gabrielle Renard—the family's housekeeper and a frequent model—tried to entertain 1-year-old Jean as the rambunctious child played with toy animals. "Painting *Gabrielle and Jean* was not exactly a sinecure," the artist quipped. Claude—who sat for no fewer than 90 works—had to be bribed with promises of an electric train set and a box of oil paints before he would wear a hated pair of tights for *The Clown*, his father's salute to Jean-Antoine Watteau's early 18th-century masterpiece *Pierrot*. (Years later, Picasso painted his son Paulo as Pierrot, although that work is not in the current exhibition.)

Renoir's later portraits make little attempt to analyze the sitter's personality. What most interested him was technique—specifically that of Rubens, whose skill with pigments he had admired. "Look at Rubens in Munich," he told the art critic Walter Pach. "There is magnificent color, of an extraordinary richness, even though the paint is very thin."

Renoir was also becoming less interested in representing reality. "How difficult it is to find exactly the point where a painting must stop being an imitation of nature," he said late in his life to the painter Albert André, whom he served as a mentor. Renoir's 1910 portrait of Madame Josse Bernheim-Jeune and her son Henry presents an expressionless mother holding her equally expressionless child. When she appealed to Auguste Rodin to persuade Renoir to make her arm look thinner, the sculptor instead advised the painter not to alter a thing. "It's the best arm" you've ever done, Rodin told him. He left it alone.

Renoir, a sociable character with a sharp sense of humor, ran a lively household with his wife in the Montmartre neighborhood of Paris. Claude Monet and the poets Stéphane Mallarmé and Arthur Rimbaud were among the dinner guests.

Diagnosed with rheumatoid arthritis in 1897, Renoir followed his doctor's recommendation to spend time in the warmer climate of the South of France. He bought Les Collettes farm in Cagnes-sur-Mer in 1907. Renoir's disease would slowly cripple his hands and, ultimately, his legs, but the "threat of complete paralysis only spurred him on to renewed activity," Jean Renoir recalled. "Even as his body was going into decline," Matisse wrote, "his soul seemed to become stronger

Longtime contributor **RICHARD COVINGTON** *writes about art, history and culture from his home near Paris.*

See more paintings at Smithsonian.com/renoir

MUSÉE DE L'ORANGERIE, PARIS / GIRAUDON / BRIDGEMAN ART LIBRARY INTERNATIONAL; PP. 70-71 MUSÉE D'ORSAY, PARIS / BRIDGEMAN ART LIBRARY INTERNATIONAL

Renoir said he struggled "to find exactly the point where a painting must stop being an imitation of nature." *The Clown* (left: 1909) paid homage to Watteau; his portrait of Madame Josse Bernheim-Jeune and son (right: 1910) pleased Renoir but not her. "I will not die before giving the best of myself," he said while painting *The Bathers* (center: 1918-19). It was his last major work.

MUSÉE D'ORSAY, PARIS / GIRAUDON/ BRIDGEMAN ART LIBRARY INTERNATIONAL

and to express itself with a more radiant facility."

In 1912, when Renoir was in a wheelchair, friends enlisted a specialist from Vienna to help him walk again. After a month or so on a strengthening diet, he felt robust enough to try a few steps. The doctor lifted him to a standing position and the artist, with an enormous exertion of will, managed to wobble unsteadily around his easel. "I give up," he said. "It takes all my willpower, and I would have none left for painting. If I have to choose between walking and painting, I'd much rather paint."

And so he did. In 1913, he announced he was approaching the goal he had set for himself after his trip to Italy 32 years before. "I'm starting to know how to paint," the 72-year-old artist declared. "It has taken me over 50 years' labor to get this far, and it's not finished yet." An extraordinary three-minute silent film clip in the exhibition captures him at work in 1915. Renoir grips his brush nearly upright in his clenched, bandaged fist and jabs at the canvas. He leans back, cocks an eye to peer at the painting, then attacks it again before putting the brush down on his palette.

It could not have been an easy time—his two elder sons had been wounded early in World War I, and his wife died that June. While millions were perishing in the trenches, in Cagnes, Renoir fashioned an Arcadia, taking refuge in timeless subjects. "His nudes and his roses declared to the men of this century, already deep in their task of destruction, the stability of the eternal balance of nature," Jean Renoir recalled.

Auguste Renoir worked until the day he died, December 3, 1919. At the time, his studios contained more than 700 paintings (his lifetime total was around 4,000). To paint one of his final efforts, *The Bathers*, from 1918-19, he had had the canvas placed on vertical rollers that allowed him to stay seated while working in stages. "It's a disturbing painting," Patry says. The two fleshy nymphs in the foreground are "very beautiful and graceful," she says, while the background landscape "resembles an artificial tapestry."

Matisse anointed it as Renoir's masterpiece, "one of the most beautiful pictures ever painted." On one of his visits to Cagnes, he had asked his friend: Why torture yourself?

"The pain passes, Matisse," Renoir replied, "but beauty endures."

BEHIND THE SCENES IN MONUMENT VALLEY

Venture to parts of the Navajo tribal park most visitors never see, except in the movies **BY TONY PERROTTET**

PHOTOGRAPHS BY DOUGLAS MERRIAM

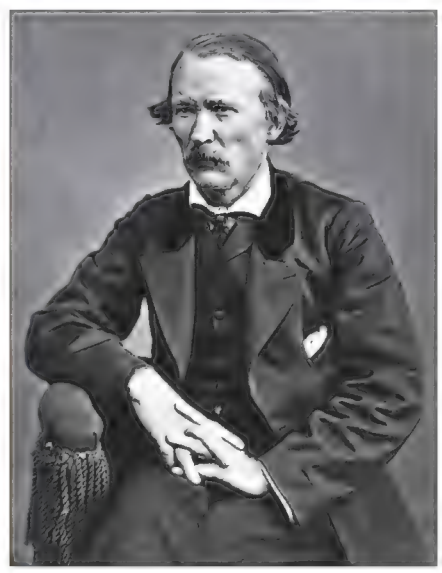
John Ford, who filmed westerns in the valley (opposite: the Mittens and, this page, Merrick Butte), called it the “most complete, beautiful and peaceful place on earth.”

AS LORENZ HOLIDAY AND I RAISED A CLOUD OF RED DUST driving across the valley floor, we passed a wooden sign, "Warning: Trespassing Is Not Allowed." Holiday, a lean, soft-spoken Navajo, nudged me and said, "Don't worry, buddy, you're with the right people now." Only a Navajo can take an outsider off the 17-mile scenic loop road that runs through Monument Valley Tribal Park, 92,000 acres of majestic buttes, spires and rock arches straddling the Utah-Arizona border.

Holiday, 40, wore cowboy boots, a black Stetson and a handcrafted silver belt buckle; he grew up herding sheep on the Navajo reservation and still owns a ranch there. In recent years, he has been guiding adventure travelers around the rez. We had already visited his relatives, who still farm on the valley floor, and some little-known Anasazi ruins. Now, joined by his brother Emmanuel, 29, we were going to camp overnight at Hunt's Mesa, which, at 1,200 feet, is the tallest monolith on the valley's southern rim.

We had set off late in the day. Leaving Lorenz' pickup at the trail head, we slipped through a hole in a wire stock fence and followed a bone-dry riverbed framed by junipers to the mesa's base. Our campsite for the night loomed above us, a three-hour climb away. We began picking our way up the rippling sandstone escarpment, now turning red in the afternoon sun. Lizards gazed at us, then skittered into shadowy cracks. Finally, after about an hour, the ascent eased. I asked Lorenz how often he came here. "Oh, pretty regular. Once every five years or so," he said with a laugh. Out of breath, he added: "This has got to be my last time."

miliar rock formations are in Arizona. The site is not a national park, like nearby Canyonlands, in Utah, and the Grand Canyon, in Arizona, but one of six Navajo-owned tribal parks. What's more, the valley floor is still inhabited by Navajo—30 to 100 people, depending on the season, who live in houses without running water or electricity. "They have their farms and livestock," says Lee Cly, acting superintendent of the park. "If there's too much traffic, it will destroy their lifestyle." Despite 350,000 annual visitors, the park has the feel of a mom and pop operation. There is one hiking trail in the valley, accessible with a permit: a four-mile loop around a



In 1863, skirmishes between U.S. troops and Navajo compelled the U.S. government to order the relocation of the Indians to a reservation 350 miles to the southeast, in Bosque Redondo, New Mexico. The notorious "Long Walk" was carried out by soldiers under Col. Kit Carson (left: in 1865).

It was dark by the time we reached the summit, and we were too tired to care about the lack of a view. We started a campfire, ate a dinner of steak and potatoes and turned in for the night. When I crawled out of my tent the next morning the whole of Monument Valley was spread out before me, silent in the purple half-light. Soon the first shafts of golden sunlight began creeping down the buttes' red flanks and I could see why the director John Ford filmed such now-classic westerns as *Stagecoach* and *The Searchers* here.

Thanks to Ford, Monument Valley is one of the most familiar landscapes in the United States, yet it remains largely unknown. "White people recognize the valley from the movies, but that's the extent of it," says Martin Begaye, program manager for the Navajo Parks and Recreation Department. "They don't know about its geology, or its history, or about the Navajo people. Their knowledge is very superficial."

Almost nothing about the valley fits easy categories, starting with its location within the 26,000-square-mile Navajo reservation. The park entrance is in Utah, but the most famous butte called the Left Mitten, yet few people know about it, let alone hike it. At the park entrance, a Navajo woman takes $5 and tears off an admission ticket from a roll, like a raffle ticket. Cars crawl into a dusty parking lot to find vendors selling tours, horseback rides, silver work and woven rugs.

All this may change. The park's first hotel, the View, built and staffed mostly by Navajo, opened in December 2008. The 96-room complex is being leased by a Navajo-owned company from the Navajo Nation. In December 2009, a renovated visitors center opened, featuring exhibits on local geology and Navajo culture.

Throughout the 19th century, white settlers considered the Monument Valley region—like the desert terrain of the Southwest in general—to be hostile and ugly. The first U.S. soldiers to explore the area called it "as desolate and repulsive looking a country as can be imagined," as Capt. John G. Walker put it in 1849, the year after the area was annexed from Mexico in the Mexican-American War. "As far as the eye can reach . . . is a mass of sand stone hills without any covering

MAP: GUILBERT GATES; CORBIS

Navajo have lived in the valley for centuries (left: a family outside an earth-and-wood hogan, 1952). "I grew up in the traditional way, traveling all over Navajo land," says rancher and park guide Lorenz Holiday (above), who traces his ancestors to the valley. "We took our livestock from place to place."

or vegetation except a scanty growth of cedar."

But the valley's isolation, in one of the driest and most sparsely populated corners of the Southwest, helped protect it from the outside world. There is no evidence that 17th- or 18th-century Spanish explorers ever found it, although they roamed the area and came in frequent conflict with the Navajo, who called themselves Diné, or "The People." The Navajo lived in an area today known as the Four Corners, where Utah, Arizona, Colorado and New Mexico meet. They called Monument Valley Tsé Bii Ndzisgaii, or "Clearing Among the Rock," and regarded it as an enormous hogan, or dwelling, with the two isolated stone pinnacles to the north—now known as Gray Whiskers and Sentinel—as its door posts. They considered the two soaring buttes known as the Mittens to be the hands of a deity.

The first non-Indians to stumble upon the valley were probably Mexican soldiers under Col. José Antonio Vizcarra, who captured 12 Paiutes there on a raid in 1822. In 1863, after U.S. troops and Anglo settlers had skirmished with the Navajo, the federal government moved to pacify the area by relocating every Navajo man, woman and child to a reservation 350 miles to the southeast, in Bosque Redondo, New Mexico. But when U.S. soldiers under Col. Kit Carson began rounding up Navajo people for the notorious "Long Walk," many fled the valley to hide out near Navajo Mountain in southern Utah, joining other Native American refugees under the leadership of Chief Hashkéneinii. The Navajo returned in 1868 when the U.S. government reversed its policy and, through a treaty, gave them a modest reservation along the Arizona-New Mexico border. But Monument Valley was not initially included. It lay on the reservation's northwestern fringe, in an area used by the Navajo, Utes and Paiutes, and was left as public land.

Travelers from the East were almost nonexistent. In the Gilded Age, American tourists preferred the more "European" Rockies and the forests of California. This began to change in the early 1900s, as Anglo artists depicted Southwestern landscapes in their works, and interest in Native American culture took hold. Indian traders spread reports of Monument Valley's scenic beauty. Even so, the valley's remoteness—180 miles northeast of the railway line in Flagstaff, Arizona, a week-long pack trip—discouraged all but the most adventurous travelers. In 1913, the popular western author Zane Grey came to the valley after battling "a treacherous red-mired quicksand" and described a "strange world of colossal shafts and buttes of

BOTTOM: TOPFOTO / IMAGE WORKS

rock, magnificently sculptured, standing isolated and aloof, dark, weird, lonely." After camping there overnight, Grey rode on horseback around the "sweet-scented sage-slopes under the shadow of the lofty Mittens," an experience that inspired him to set a novel, *Wildfire*, in the valley. Later that same year, President Theodore Roosevelt visited Monument Valley en route to nearby Rainbow Bridge in Utah, where he hiked and camped, and in 1916, a group of tourists managed to drive a Model T Ford into the valley. The second director of the National Park Service, Horace Albright, who thought the area was a possible candidate for federal protection after a 1931 inspection, was among a handful of anthropologists, archaeologists and conservationists who visited it between the world wars. But in Washington interest was minimal. Monument Valley still lacked paved roads, and the unpaved ones were so treacherous they were called "Billygoat Highways."

Throughout this period, the proprietary rights to Monument Valley kept changing hands. "The land bounced between Anglo and Native American control for decades because of the prospect of finding gold or oil there," says Robert McPherson, the author of several books about Navajo history. "Only when white people thought it was useless for mining did they finally give it back to the Navajo." At a meeting in Blanding, Utah, in 1933, a compromise agreement granted the Paiute Strip, part of which is in Monument Valley, to the Navajo Reservation. At last, all of the valley was Navajo land. But the deal that would clinch the valley's peculiar fate occurred in Hollywood.

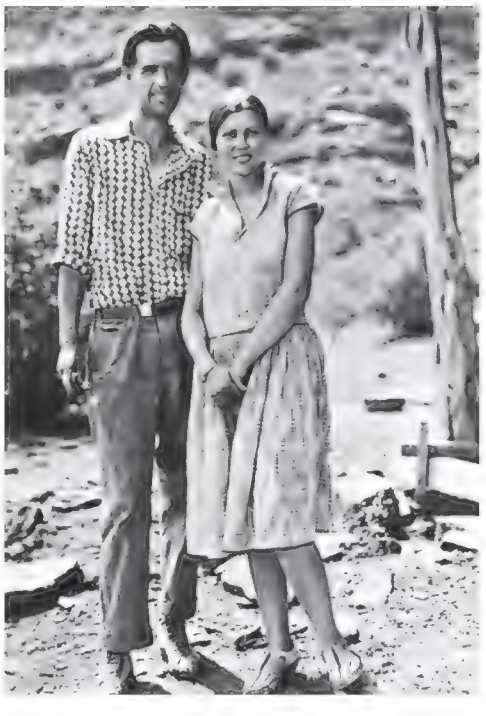
EXPLORING THE PARK

WHEN TO GO
Monument Valley Tribal Park is open year-round; the most pleasant temperatures occur in spring and fall.

WHERE TO STAY
The year-old Navajo-owned View is the only hotel inside the park. Goulding's Lodge is just outside it.

TAKING IT IN
Drive or tour the 17-mile Loop Road. To venture farther or to camp, you'll need a permit or Navajo guide.

RESOURCES
Smithsonian.com/monument
navajonationparks.org.



IN 1938, A "TALL, LANKY COWBOY in the style of Gary Cooper," as one studio acquaintance described him, walked into United Artists Studios in Los Angeles and asked a receptionist if he could talk to someone, *anyone*, about a location for a western movie. Harry Goulding ran a small trading post at the northwest rim of Monument Valley. A Colorado native, Goulding had moved to the valley in 1925, when the land was public, and had become popular with the Navajo for his cooperative spirit and generosity, often extending credit during difficult times. The Depression, a drought and problems created by overgrazing had hit the Navajo and the trading post hard. So when Goulding heard on the radio that Hollywood was looking for a location to

BOTTOM ROW: (LEFT TO RIGHT) COURTESY GOULDING'S LODGE; KOBAL COLLECTION / PICTURE DESK; EVERETT COLLECTION

Local trading post owner Harry Goulding (far left: c. 1925 with wife "Mike"), once described by a Hollywood studio worker as a Gary Cooper type, was responsible for bringing the director John Ford to Monument Valley (middle: in 1939 on the set of *Stagecoach*). Ford made seven movies there (left: 1956's *The Searchers*, with Jeffrey Hunter, John Wayne and Harry Carey Jr.). Film crews stayed in Goulding's two stone cabins, expanded into a motel in 1953 (above: Goulding's Lodge today).

shoot a western, he and his wife, Leone, nicknamed Mike, saw a chance to improve their lot as well as the Indians'.

"Mike and I figured, 'By golly, we're going to head for Hollywood and see if we can't do something about that picture,'" he later recalled. They gathered photographs, bedrolls and camping gear and drove to Los Angeles.

According to Goulding, the United Artist receptionist all but ignored him until he threatened to get out his bedding and spend the night in the office. When an executive arrived to throw Goulding out, he glimpsed one of the photographs—a Navajo on horseback in front of the Mittens—and stopped short. Before long, Goulding was showing the images to 43-year-old John Ford and a producer, Walter Wanger. Goulding left Los Angeles with a check for $5,000 and orders to accommodate a crew while it filmed in Monument Valley. Navajos were hired as extras (playing Apaches), and Ford even signed up—for $15 a week—a local medicine man named Hastiin Tso, or "Big Man," to control the weather. (Ford evidently ordered "pretty, fluffy clouds.") The movie, released in 1939, was *Stagecoach* and starred a former stuntman named John Wayne. It won two Academy Awards and made Wayne a star; it also made the western a respected film genre.

John Ford would go on to shoot six more westerns in Monument Valley: *My Darling Clementine* (1946), *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), *The Searchers* (1956), *Sergeant Rutledge* (1960) and *Cheyenne Autumn* (1964). In addition to introducing the valley's spectacular scenery to an international audience, each movie pumped tens of thousands of dollars into the local economy. The shoots were usually festive, with hun-

---

Frequent contributor **TONY PERROTTET** *last wrote for the magazine about John Muir's Yosemite. Photographer* **DOUGLAS MERRIAM** *lives in Santa Fe, New Mexico.*

See more images of Monument Valley on film at Smithsonian.com/western

Rust red from iron oxides in the eroded sandstone, the monuments (left: the Three Sisters) are the main draw. Tourists provide income to the Navajo, with vendors selling horseback rides, silver work and rugs (far left: Gwen Donald).

dreds of Navajo gathering in tents near Goulding's trading post, singing, watching stuntmen perform tricks and playing cards late into the night. Ford, often called "One Eye" because of his patch, was accepted by the Navajo, and he returned the favor: after heavy snows cut off many families in the valley in 1949, he arranged for food and supplies to be parachuted to them.

It's said that when John Wayne first saw the site, he declared: "So this is where God put the West." Millions of Americans might agree. The valley soon became fixed in the popular imagination as the archetypal Western landscape, and tourists by the carloads began arriving. In 1953, the Gouldings expanded their two stone cabins into a full-fledged motel with a restaurant manned by Navajo. To cope with the influx (and discourage, among other things, pothunters in search of Anasazi relics), conservation groups proposed making the valley a national park. But the Navajo Nation's governing body, the Tribal Council, objected; it wanted to protect the valley's Indian residents and preserve scarce grazing land. In 1958, the council voted to set aside 29,817 acres of Monument Valley as the first-ever tribal park, to be run by Navajo on the national park model, and allocated $275,000 to upgrade roads and build a visitors center. The park is now the most visited corner of the Navajo reservation. "The Navajo Nation were really the trailblazers for other Native American groups to set up parks," says Martin Link, former director of the Navajo Museum in Window Rock, Arizona, who helped train the first Navajo park rangers in the early 1960s.

Goulding's Trading Post is now a sprawling complex of 73 motel rooms, a campground and an enormous souvenir shop. (Harry Goulding died in 1981, Mike in 1992.) The original 1925 store has been turned into a museum, displaying film stills and posters from the dozens of movies shot in the valley. Even the Gouldings' old mud-brick potato cellar, which appeared as the home of Capt. Nathan Brittles (Wayne) in *She Wore a Yellow Ribbon*, remains. A small cinema shows John Wayne movies at night.

For the end of my trip, following my overnight atop Hunt's Mesa, I decided to camp on Monument Valley's floor among the most famous monoliths. To arrange this, Lorenz Holiday took me to meet his aunt and uncle, Rose and Jimmy Yazzie, whose farm lies at the end of a spidery network of soft sand roads. The elderly couple spoke little English, so Lorenz translated the purpose of our visit. Soon they agreed to let me camp on a remote corner of their property for a modest fee.

I built a small fire at dusk, then sat alone watching as the colors of the buttes shifted from orange to red to crimson. In the distance, two of the Yazzies' sons led a dozen mustangs across the valley, the horses kicking up clouds of dust.

John Ford, I imagined, couldn't have chosen a better spot.

PRESENCE OF MIND

A long-running theme of U.S. black history (a panel from Jacob Lawrence's 1940-41 "Migration Series") may have to be revised.

Migrations Forced and Free

How the great influx of people from Africa and the Caribbean since 1965 is challenging what it means to be African-American **BY IRA BERLIN**

SOME YEARS AGO, I was interviewed on public radio about the meaning of the Emancipation Proclamation. I addressed the familiar themes of the origins of that great document: the changing nature of the Civil War, the Union army's growing dependence on black labor, the intensifying opposition to slavery in the North and the interplay of military necessity and abolitionist idealism. I recalled the longstanding debate over the role of Abraham Lincoln, the Radicals in Congress, abolitionists in the North, the Union army in the field and slaves on the plantations of the South in the destruction of slavery and in the authorship of legal freedom. And I stated my long-held position that slaves played a critical role in securing their own freedom. The controversy over what was sometimes called "self-emancipation" had generated great heat among historians, and it still had life.

As I left the broadcast booth, a knot of black men and women—most of them technicians at the station—were talking about emancipation and its meaning. Once I was drawn into their discussion, I was surprised to learn that no one in the group was descended from anyone who had been freed by the proclamation or any other Civil War measure. Two had been born in Haiti, one in Jamaica, one in Britain, two in Ghana, and one, I believe, in Somalia. Others may have been the children of immigrants. While they seemed impressed—but not surprised—that slaves had played a part in breaking their own chains, and

© 2010 JACOB AND GWENDOLYN LAWRENCE FOUNDATION, SEATTLE / ARS, NY / MUSEUM OF MODERN ART / SCALA / ART RESOURCE, NY

Advertisement

"As the master craftsman who opened the famous Lincoln Pocket Watch at the Smithsonian, I recently reviewed the the Stauer Meisterzeit timepiece. The assembly and the precision of the mechanical movement ranks with the best."

—George Thomas
Towson Watch Company

We Can Only Find One

A rare chance to claim a unique piece of watchmaking history for under $100!

Eighty-six years ago, a watchmaker in Paris famous for building the magnificent clocks at Versailles created a legendary timepiece. He invented the first watch with an automatic mechanical drive. These innovative movements required no batteries and never needed to be manually wound. Only seven of these ultra-rare watches were ever made and we've studied the one surviving masterpiece in a watch history museum. Inspired by history, classic design and technology, our Stauer ***Meisterzeit II*** has been painstakingly handcrafted to meet the demanding standards of vintage watch collectors.

Why the new "antique" is better than the original. The original timepiece was truly innovative, but, as we studied it closely, we realized that we could engineer ours with a much higher level of precision. The 27-ruby-jewel movement utilizes an automatic self-winding mechanism inspired by a patent from 1923, but built on $31 million in state-of-the-art Swiss-made machinery. With an exhibition back, you can see into the heart of the engineering and view the rotor spin—it's powered by the movement of your body.

This limited edition Stauer ***Meisterzeit II*** allows you to wear a watch far more exclusive than most new "upscale" models. Here is your chance to claim a piece of watchmaking history in a rare design that is priced to wear everyday.

Elegant and accurate. This refined beauty has a fastidious side. Each movement and engine-turned rotor is tested for 15 days and then certified before it leaves the factory.

The best part is that with our special price, you can wear a superb classic historical reproduction watch and laugh all the way to the bank. Stauer specializes in classic timeless watches and jewelry that are made for the millionaires who want to keep their millions. This watch will quickly move to heirloom status in your household.

View the precision movement of the *Meisterzeit* through the rear exhibition port.

Try it for 30 days and if you are not thrilled with the beauty and construction of the ***Meisterzeit II***, simply return it for a refund of the purchase price.

Only 4,999 available. Since it takes about 6 months to build each watch, the release is a limited edition, so please be sure to order yours soon.

WATCH SPECS:
- 18K Gold-clad case and bezel
- Precision 27-jeweled movement
- Interior dials display day and month
- Croc-embossed leather strap
- Fits 6 3/4"–8 1/4" wrist

80% OFF

Exclusively Through Stauer

Stauer Meisterzeit II Watch—~~$395~~
Now* only $95** +S&P ***Save $300!

Call now to take advantage of this limited offer.

1-888-324-4351

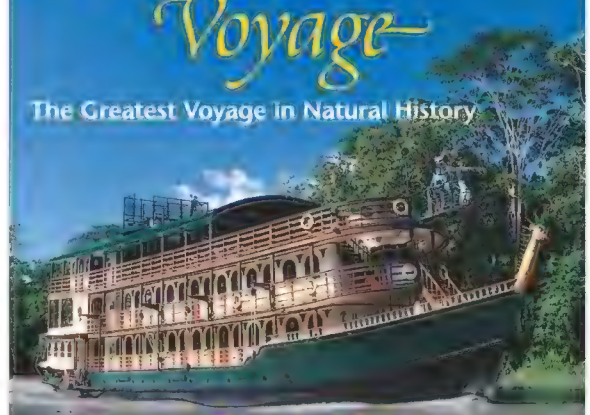
Promotional Code MZW148-01
Please mention this code when you call.

Stauer
14101 Southcross Drive W.,
Dept. MZW148-01
Burnsville, Minnesota 55337
www.stauer.com

Smart Luxuries—Surprising Prices

ChefsChoice®
AngleSelect™ Knife Sharpener 1520
World's Most Versatile Sharpener!

For Astonishingly Sharp Knives!
• European/American household knives.
• Asian style knives.
• Both straight edge and serrated blades.
• Sports and pocket knives.
Durable "Gothic Arch" edge structure.
100% diamond abrasives.
The brand you can trust!
For further information, call:
EdgeCraft 800-342-3255
www.edgecraft.com
© EdgeCraft 2010, Avondale, PA 19311, U.S.A.
Assembled in U.S.A.

The Amazon Voyage
The Greatest Voyage in Natural History

Request a FREE brochure today!
International Expeditions
800.633.4734 | www.IEtravel.com

MEN'S WIDE SHOES
EEE-EEEEEE
SIZES 5-20
FREE catalog
200 styles

HITCHCOCK SHOES, INC.
Dept. 21B4 Hingham, MA 02043
1-800-992-WIDE www.wideshoes.com

Fully Escorted Tours Since 1952
Caravan.com
The Best Value in Travel
"Caravan is ... very reasonably priced"
— New York Times
Priced from $995 to $1195.
Fully escorted tours. Price includes hotels, guides, activities and ground transportation. Taxes and fees are extra. USA and Canada tours include about half of the meals.
*Latin America tours include all meals.
8 days Grand Canyon, Bryce, Zion
8 days Yellowstone, Mt. Rushmore
8 days California Coast & Yosemite
8 days New England Fall Foliage
9 days Canadian Rockies & Glacier
8 days Nova Scotia and P.E.I.
10 days *Costa Rica
9 days *Mexico Ancient Cultures
9 days *Copper Canyon Train
11 days *Guatemala
9 days *Panama Cruise and Tour
Call 1-800-CARAVAN
Free 28 page Info Guide.
Costa Rica 10 Days $995
Join the smart shoppers and experienced travelers who rely on Caravan to handle all the details while you and your family enjoy a well-earned, worry-free vacation in Costa Rica.
Caravan.com

China, Crystal, Silver & Collectibles
Old & New
13 Million Pieces
300,000 Patterns
Call for FREE lists of each of your patterns.
1-800-REPLACE
(1-800-737-5223)
PO Box 26029, Dept. SM
Greensboro, NC 27420
www.replacements.com®
REPLACEMENTS, LTD.

Free Catalog
Specialty Bow Ties
800-488-8437
Handmade silk ties by
Beau Ties Ltd. of Vermont
www.beautiesltd.com/ad1001

COLLECTOR SEEKS
OLD CHINESE & JAPANESE ANTIQUES
Porcelain, bronze, silver, jade, lacquer and cloisonné. Discretion Assured.
COMPLETE COLLECTIONS PURCHASED
416.596.1396 | goldenc@inforamp.net

They were interested in the events that had brought Lincoln to his decision in 1862, but they insisted it had nothing to do with them.

were interested in the events that had brought Lincoln to his decision during the summer of 1862, they insisted it had nothing to do with them. Simply put, it was not their history.

The conversation weighed upon me as I left the studio, and it has since. Much of the collective consciousness of black people in mainland North America—the belief of individual men and women that their own fate was linked to that of the group—has long been articulated through a common history, indeed a particular history: centuries of enslavement, freedom in the course of the Civil War, a great promise made amid the political turmoil of Reconstruction and a great promise broken, followed by disfranchisement, segregation and, finally, the long struggle for equality.

In commemorating this history—whether on Martin Luther King Jr.'s birthday, during Black History Month or as current events warrant—African-Americans have rightly laid claim to a unique identity. Such celebrations—their memorialization of the past—are no different from those attached to the rituals of Vietnamese Tet celebrations or the Eastern Orthodox Nativity Fast, or the celebration of the birthdays of Christopher Columbus or Casimir Pulaski; social identity is ever rooted in history. But for African-Americans, their history has always been especially important because they were long denied a past.

Adapted from *The Making of African America*, by Ira Berlin. © 2010. With the permission of the publisher, Viking, a member of the Penguin Group (USA) Inc.

Once $350... Now Only $39

FREE Shipping

The Legendary 1904-O Morgan Silver Dollar, Brilliant Uncirculated

In 1962, the 1904-O (New Orleans Mint) Morgan silver dollar was one of the three costliest rarities in the series, UNC's listing for $350. Then the Treasury released the last sealed bags of pristine 1904-O Morgans. Today no other Brilliant Uncirculated Morgan silver dollar costs so little compared to its peak price. **NEW CUSTOMERS ONLY: $39 (#18579). Limit 2 per household.** ABSOLUTELY NO UNORDERED COINS SENT. **30-Day No-Risk Home Examination: Money-Back Guarantee.**

International Coins & Currency
62 Ridge St., Dept. N5047
Montpelier, VT 05602
1-800-451-4463/www.iccoin.net N5047

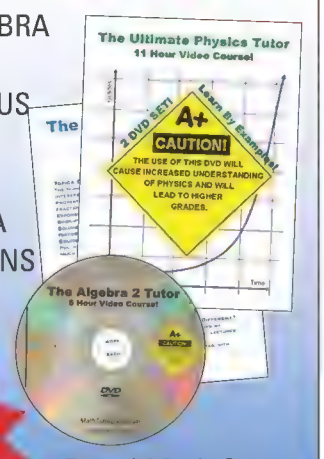
MATHTUTORDVD.COM
Press Play For Success

Having Math Problems?

WE CAN HELP!

SUBJECTS:
- BASIC MATH
- BASIC MATH WORD PROBLEMS
- PRE-ALGEBRA
- ALGEBRA 1 & 2
- ALGEBRA WORD PROBLEMS
- ADVANCED ALGEBRA
- GEOMETRY
- TRIG/PRECALCULUS
- CALCULUS 1, 2, 3
- PHYSICS
- MATRIX ALGEBRA
- UNIT CONVERSIONS
- PROBABILITY/ STATISTICS

AVERAGE COURSE LENGTH: 8 HOURS
MOST COURSES COST ONLY $26.99


The Ultimate Physics Tutor
11 Hour Video Course!
A+
2 DVD SET!
Learn By Example!
CAUTION!
THE USE OF THIS DVD WILL CAUSE INCREASED UNDERSTANDING OF PHYSICS AND WILL LEAD TO HIGHER GRADES.
The Algebra 2 Tutor
8 Hour Video Course!

VISIT OUR WEBSITE TO VIEW SAMPLE VIDEO CLIPS OF EVERY COURSE

#1 Rated Math & Physics Tutorial DVDs

All topics taught entirely through worked example problems.
Raise grades or your money back
877-MATH-DVD

Visit: MathTutorDVD.com

Spoil her with a Pajama Gram® this Valentine's Day

Shown: Ruby Velour Lounge Set

Choose from hundreds of great PJs and lingerie. Every PajamaGram comes with lavender bath confetti, gift card, and do not disturb sign, delivered in a beautiful hatbox. **ALL FREE!**

Valentine's Day delivery guaranteed
Send a gift you'll both love!
1.800.GIVE PJs

ATHENA PHEROMONES™

Created by Dr. Winnifred Cutler, *co-discoverer of human pheromones in 1986.*

INCREASE AFFECTION

Unscented Formulas for Men and Women.
Vial of 1/6 oz. added to 2-4 oz. of your favorite fragrance, worn daily lasts 4 to 6 months.
Will work for most, but not all. 10:13 for women $98.50, 10X for men $99.50.

Laura (TX) "The Athena Pheromone 10:13 really helps me. I will be 50 in May. It seems to make my husband a little sweeter. This 10:13 really causes the younger men to flirt with me a lot. I really appreciate the Athena product. Thank you."

Gene (TX) "Both my wife and I use your products and feel we are starting a new relationship with each other."

Not in stores 610-827-2200
or view the science and order online at
www.Athenainstitute.com SMS

GelPro®

Gel-Filled Anti-Fatigue Floor Mats

Cordoba Hazelnut 20"x72"

Finally, a chef's mat designed to address the needs of everyone with hard flooring *and* discriminating taste!

Made with a soft, shock-absorbing gel core, GelPro® Mats are great for people with back or foot pain, or for those that just love to cook.

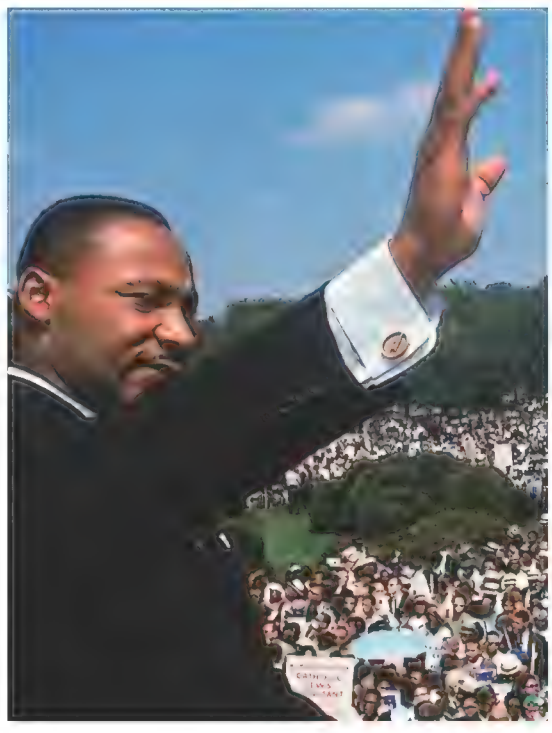
GelPro® Mats are available in more than 200 combinations of styles, colors and sizes. Designer Sizes as large as 3 feet x 12 feet!

Order yours today and Stand in Comfort!™

1-866-GEL MATS (435-6287)
www.gelpro.com

And so the "not my history" disclaimer by people of African descent seemed particularly pointed—enough to compel me to look closely at how previous waves of black immigrants had addressed the connections between the history they carried from the Old World and the history they inherited in the New.

In 1965, Congress passed the Voting Rights Act, which became a critical marker in African-American history. Given opportunity, black Americans voted and stood for office in numbers not seen since the collapse of Reconstruction almost 100 years earlier. They soon occupied positions that had been the exclusive preserve of white men for more than half a century. By the beginning of the 21st century, black men and women had taken seats in the United States Senate and House of Representatives, as well as in state houses and municipalities throughout the nation. In 2009, a black man assumed the presidency of the United States. African-American life had been transformed.



Martin Luther King Jr. (in Washington, D.C. in 1963) looms large in the traditional African-American narrative.

Within months of passing the Voting Rights Act, Congress passed a new immigration law, replacing the Johnson-Reed Act of 1924, which had favored the admission of northern Europeans, with the Immigration and Nationality Act. The new law scrapped the rule of national origins and enshrined a first-come, first-served principle that made allowances for the recruitment of needed skills and the unification of divided families.

This was a radical change in policy, but few people expected it to have much practical effect. It "is not a revolutionary bill," President Lyndon Johnson intoned. "It does not affect the lives of millions. It will not reshape the structure of our daily lives."

But it has had a profound impact on American life. At the time it was passed, the foreign-born proportion of the American population had fallen to historic lows—about 5 percent—in large measure because of the old immigration restrictions. Not since the 1830s had the foreign-born made up such a tiny proportion of the American people. By 1965, the United States was no longer a nation of immigrants.

During the next four decades, forces set in motion by the Immigration and Nationality Act changed that.

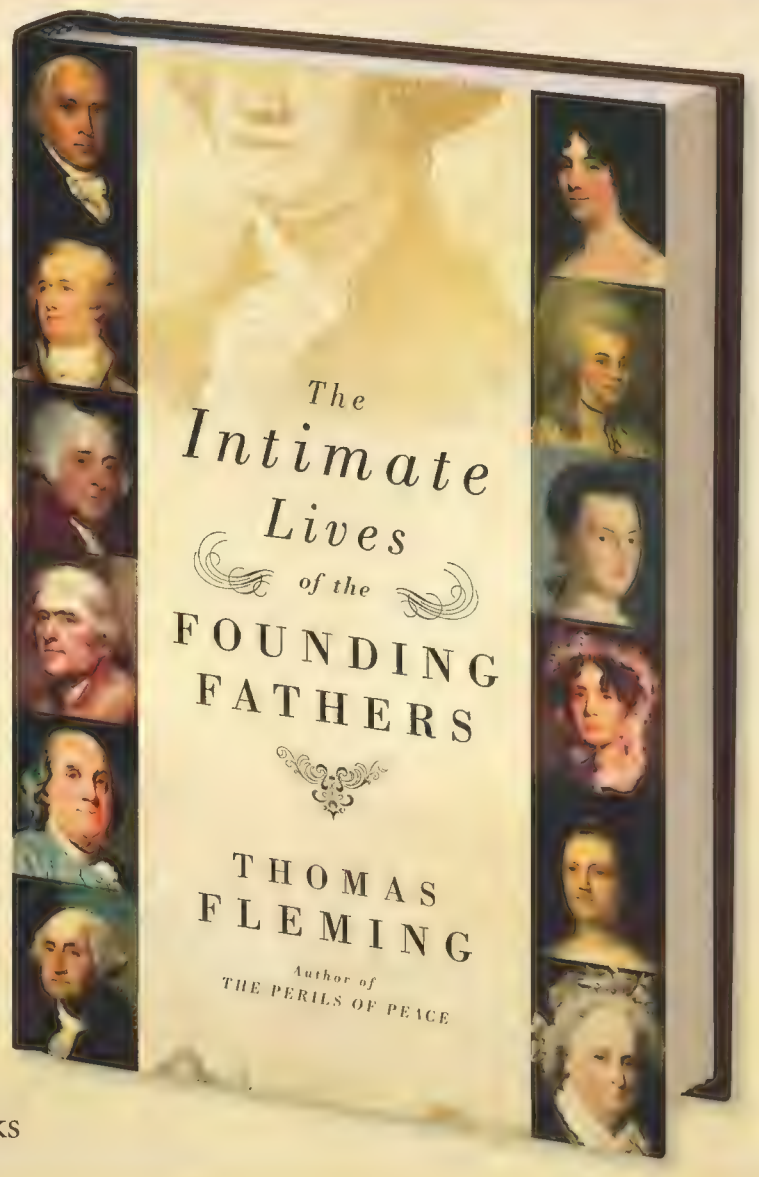
FRANCIS MILLER / TIME LIFE PICTURES / GETTY IMAGES

From the Noted Historian, a Unique Look at Our Founding Fathers and the Women Who Shaped Them

With story-telling flair and unparalleled research, Fleming offers fresh insight into the relationships that were formative in the lives of Washington, Franklin, Adams, Jefferson, Hamilton, and Madison.

"*The Intimate Lives of the Founding Fathers* is thoroughly fresh, frequently fun, at times touching, and always fascinating. A significant achievement."

— JAY WINIK, author of *The Great Upheaval* and *April 1865*



Available at smithsonianstore.com, by calling 1-800-322-0344, or wherever books are sold.

HARPER

Smithsonian Books
www.harpercollins.com

The number of immigrants entering the United States legally rose sharply, from some 3.3 million in the 1960s to 4.5 million in the 1970s. During the 1980s, a record 7.3 million people of foreign birth came legally to the United States to live. In the last third of the 20th century, America's legally recognized foreign-born population tripled in size, equal to more than one American in ten. By the beginning of the 21st century, the United States was accepting foreign-born people at rates higher than at any time since the 1850s. The number of illegal immigrants added yet more to the total, as the United States was transformed into an immigrant society once again.

Black America was similarly transformed. Before 1965, black people of foreign birth residing in the United States were nearly invisible. According to the 1960 census, their percentage of the population was to the right of the decimal point. But after 1965, men and women of African descent entered the United States in ever-increasing numbers. During the 1990s, some 900,000 black immigrants came from the Caribbean; another 400,000 came from Africa; still others came from Europe and the Pacific rim. By the beginning of the 21st century, more people had come from Africa to live in the United States than during the centuries of the slave trade. At that point, nearly one in ten black Americans was an immigrant or the child of an immigrant.

DEAN COX / AP IMAGES

Some immigrants may identify more with national origins (a Brooklyn Haitian Day parade) than U.S. black history.

African-American society has begun to reflect this change. In New York, the Roman Catholic diocese has added masses in Ashanti and Fante, while black men and women from various Caribbean islands march in the West Indian-American Carnival and the Dominican Day Parade. In Chicago, Cameroonians celebrate their nation's independence day, while the DuSable Museum of African American History hosts a Nigerian Festival. Black immigrants have joined groups such as the Egbe Omo Yoruba (National Association of Yoruba Descendants in North America), the Association des Sénégalais d'Amérique and the Fédération des Associations Régionales Haïtiennes à l'Étranger rather than the NAACP or the Urban League.

To many of these men and women, Juneteenth celebrations — the commemoration of the end of slavery in

Relief NOW!

NOV 0 1 2009

September 15, 2009

[illegible] Relief Now Avenue, Neuragen, USA

Name: Mary Frasier

Date of Birth: August 3rd 1952

Age: 57 Gender: F

Occupation: Coffee shop server

Diagnosis: **Diabetic Nerve Pain Sufferer**

Symptoms: Suffers from **burning/shooting** pain in feet. Can be described as "**pins and needles**"

Recommended Relief: **Neuragen®**

Neuragen® - Relief NOW!

Nerve Pain Relief Night And Day

FSA Flexible Spending Account *Eligible*

About $1 per day. Clinically proven.

Non-prescription. **No painful burning.**

Homeopathic

SAVE $5 on Neuragen. Visit www.neuragen.com/coupon and enter code **DUKBB5**

Neuragen is available at all leading pharmacies. | www.neuragen.com | 1-888-234-7256 | © 2009 Origin BioMed Inc. Neuragen is a registered trademark of Origin BioMed Inc. | Origin BioMed

Independence
is right around the corner...

Call Now For Your FREE Information Kit

Call your local **Premier Care** office today if you or a loved one is struggling getting in or out of a bath. Our knowledgeable staff live in your community, and will come right to your home to offer expert advice on the best **Premier Care Walk-In Bath** that is right for you.

There is no obligation, and the visit is free of charge... so call today and let **Premier Care** transform your bathroom and transform your life.

Call us today toll free at 1-800-578-2899

SOURCE CODE 1078020

Premier Care in Bathing

"Transform your bathroom and transform your life."
~ Karen Grassle

Proudly made in the USA

Financing by GE Money. Offer subject to approval from GE Money Bank

☑ **Yes!** Please send me a FREE COLOR BROCHURE about Premier Care Walk-In Baths.

Name _____

Telephone ( ) _____

Address _____

City _____

State _____ Zip _____

Send to: Premier Care in Bathing Inc.
2330 South Nova Road
South Daytona, Florida 32119

1078020

Journey Back in Time

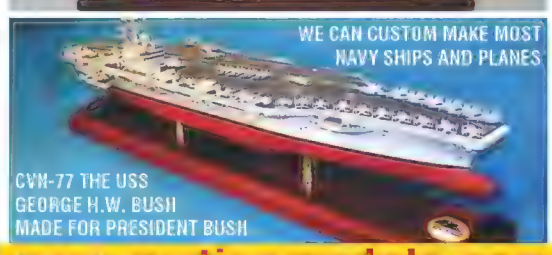
2010 Tours: Scotland • Egypt • Bhutan & Ladakh Japan • Central Asia • Spain: Pilgrims' Route • India Turkey • Sicily & South Italy • Crete In-Depth • Peru Classical Greece • Khmer Kingdoms • Guatemala Malta, Sardinia & Corsica • Nubian Egypt & Sudan Syria & Jordan • Indonesia • China • Mali • Israel Morocco • Bulgaria • Saudi Arabia ... **and more**

We offer 37 historical study tours. All are led by noted scholars and reflect our 35 years of experience. Visit www.archaeologicaltrs.com, call 212-986-3054 or toll-free 866-740-5130.

archaeological tours
LED BY NOTED SCHOLARS
superb itineraries, unsurpassed service
271 Madison Avenue, Suite 904 New York, NY 10016

www.motionmodels.com
THE WORLDS FINEST READYMADE AND CUSTOM TRUE MUSEUM QUALITY AIRPLANE AND NAVY AND COAST GUARD SHIP MODELS

WE CAN CUSTOM MAKE MOST COAST GUARD SHIPS AND PLANES
USCGC CHASE
WHEC 718
PICTURED



www.motionmodels.com
1-800-866-3172

For our members with disabilities:
An audio version of SMITHSONIAN is now available on tape as part of your basic membership fee.
For more information, please call:
888-783-0001

"I am an African and I am an American citizen," a dark-skinned, Ethiopian-born man said. "Am I not an African-American?"

the United States—are at best an afterthought. The new arrivals frequently echo the words of the men and women I met outside the radio broadcast booth. Some have struggled over the very appellation "African-American," either shunning it—declaring themselves, for instance, Jamaican-Americans or Nigerian-Americans—or denying native black Americans' claim to it on the ground that most of them had never been to Africa. At the same time, some old-time black residents refuse to recognize the new arrivals as true African-Americans. "I am African and I am an American citizen; am I not African-American?" a dark-skinned, Ethiopian-born Abdulaziz Kamus asked at a community meeting in suburban Maryland in 2004. To his surprise and dismay, the overwhelmingly black audience responded no. Such discord over the meaning of the African-American experience and who is (and isn't) part of it is not new, but of late has grown more intense.

After devoting more than 30 years of my career as a historian to the study of the American past, I've concluded that African-American history might best be viewed as a series of great migrations, during which immigrants—at first forced and then free—transformed an alien place into a home, becoming deeply rooted in a land that once was foreign, even despised. After each migration, the newcomers created new understandings of the African-American experience and new definitions of blackness. Given the numbers

of black immigrants arriving after 1965, and the diversity of their origins, it should be no surprise that the overarching narrative of African-American history has become a subject of contention.

That narrative, encapsulated in the title of John Hope Franklin's classic text *From Slavery to Freedom*, has been reflected in everything from spirituals to sermons, from folk tales to TV docudramas. Like Booker T. Washington's *Up from Slavery*, Alex Haley's *Roots* and Martin Luther King Jr.'s "I Have a Dream" speech, it retells the nightmare of enslavement, the exhilaration of emancipation, the betrayal of Reconstruction, the ordeal of disfranchisement and segregation, and the pervasive, omnipresent discrimination, along with the heroic and ultimately triumphant struggle against second-class citizenship.

This narrative retains incalculable value. It reminds men and women that a shared past binds them together, even when distance and different circumstances and experiences create diverse interests. It also integrates black people's history into an American story of seemingly inevitable progress. While recognizing the realities of black poverty and inequality, it nevertheless depicts the trajectory of black life moving along what Dr. King referred to as the "arc of justice," in which exploitation and coercion yield, reluctantly but inexorably, to fairness and freedom.

Yet this story has had less direct relevance for black immigrants. Although new arrivals quickly discover the racial inequalities of American life for themselves, many—fleeing from poverty of the sort rarely experienced even by the poorest of contemporary black Americans and tyranny unknown to even the most oppressed—are quick to embrace a society that offers them opportunities unknown in their homelands. While they have subjected themselves to exploitation by working long hours for little compensation and underconsuming to save for the future (just as their native-born counterparts have

FREE Hearing Aid Catalog

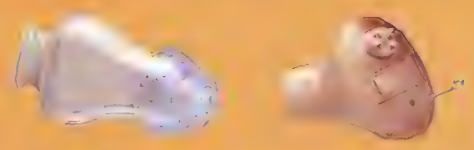
IMPROVE YOUR HEARING 100% RISK-FREE!

Shop from home • No money down

SAVE 80%! Avoid big mark-ups, long waits, and salesmen. You can try any hearing aid for 45 days risk-free! Compare our hearing aids to those costing $1,000 and more. These are not amplifiers but genuine hearing aids. You order easily by mail from a family business with over 600,000 satisfied customers and 30 years experience selling hearing aids by mail.

"Price is right! Works better than aids I bought locally." F.E. – TX

Ready to use In-the-Ear Hearing Aids



Best priced hearing aids – thousands already sold nationwide

SAVE 80%!

Premium hearing aids at amazing low prices - you can even make payments!

Custom Fit In-the-Ear Hearing Aids

Customize, increase the power, or decrease the size – you choose!

Behind-the-Ear Hearing Aids

Designed to give you the extra power you need.

- Products praised by *The Wall Street Journal*
- 100% Risk-FREE offer
- 45-day home trial
- Arrives ready to use
- Compare to hearing aids costing $1,000 or more

"I can hear the TV and understand the words which I could not do with my $5,000 aid." J.K. – PA

Call for your FREE Catalog!

1-800-782-6316 ext. 09-708

SEND NO MONEY! Clip and mail this coupon today for your free catalog.

☑ YES! I would like a free shop-from-home hearing aid catalog. I understand there is no obligation and I get FREE shipping. www.HearingHelpExpress.com/09708

Dr./Mr./Mrs./Ms. _____

Address _____

City/State/Zip _____

Mail to:
Hearing Help Express
105 North First St., Dept 09-708
DeKalb, IL 60115-0586

shown full size

Lovebirds

Odin Lonning of Juneau nests the traditional Tlingit Lovebirds, Raven and Eagle, within a heart shape. Sterling silver. Matching earrings and a 2" wide pendant are also available.

#N32080N with 18" Sterling chain.....$50
$8 handling. Satisfaction guaranteed.

visit davidmorgan.com or request a catalog

David Morgan
800-324-4934 davidmorgan.com
11812 N Creek Pkwy N, Suite 103 • Bothell WA 98011

BUYING JAPANESE PRINTS
free estimate
highest prices paid
312-587-7800
SMITH@FLOATINGWORLD.COM

Sail Maine
12 Windjammers
800-807-WIND
SailMaineCoast.com

ENDLESS POOLS
Feeling creaky?
Discover the healing power of water. Run or walk on our exclusive AktivFlor™ underwater treadmill.
The WaterWell®—warm, chest-deep water in the privacy of your own home. Promotes strength, tone, balance, flexibility and well-being.
Visit us at EndlessPools.com/WaterWell or call 8800-233-0741 ext. 6661

Travel with the Experts to Mongolia!
Active Adventures in the Land of Genghis Khan
Visit nomad families • Gobi Desert
Flaming Cliffs • Lake Hovsgol
Free Catalog 800-368-2794
www.wildernesstravel.com

AFRICA ◆ CHINA ◆ INDIA ◆ JAPAN ◆ NEPAL ◆ SRI LANKA ◆ TAIWAN
Since 1989
UPTON TEA IMPORTS
Purveyor of the World's Finest Teas
1-800-234-8327
www.uptontea.com
Free catalog listing over 320 varieties of garden-fresh, loose tea
34 A Hayden Rowe St.*Hopkinton, MA 01748

USA RIVER CRUISES
Mississippi River, Great Lakes
Erie Canal, Hudson River
Montreal & Quebec City
New England Islands
Coast of Maine
5 -15 Nights
Only 96 Guests
Enriching commentary
Kayaking, Biking, Photography
800-556-7450
AMERICAN CANADIAN CARIBBEAN LINE
accl-smallships.com

AUTHORS WANTED
Leading subsidy book publisher seeks manuscripts. Fiction, non-fiction, poetry, juvenile, religious, etc. New authors welcomed. For free 32-page illustrated guide-book **TD-72** call **1-800-821-3990** or write to **Vantage Press, 419 Park Ave S., New York, NY 10016**

European Beret $14
100% Wool • One Size Fits All
Black, Navy, Brown, Red, Camel, Grey
Check or Credit Card w/Exp. Date.
Add $2 shipping plus $1 each additional
www.johnhelmer.com
John Helmer • Est. 1921 • (503) 223-4976
969 S.W. Broadway, Dept. S020 • Portland, OR 97205

COLLECTOR SEEKS
Old Artifacts: North American Indian, Northwest Coast, Eskimo, Plains and Woodlands Indians, South Pacific, African and Indonesian artifacts including ancient Egyptian. Also Eskimo soapstone carvings.
OFFERING FREE IDENTIFICATION
Call 416.596.1396
goldenc@inforamp.net

If you are moving soon, please send an address label from a recent issue along with your new address to:
Smithsonian Membership Data-Center
P.O. Box 420312 • Palm Coast, FL 32142-0312
or call: 1-800-766-2149

done), they often ignore the connection between their own travails and those of previous generations of African-Americans. But those travails are connected, for the migrations that are currently transforming African-American life are directly connected to those that have transformed black life in the past. The trans-Atlantic passage to the tobacco and rice plantations of the coastal South, the 19th-century movement to the cotton and sugar plantations of the Southern interior, the 20th-century shift to the industrializing cities of the North and the waves of arrivals after 1965 all reflect the changing demands of global capitalism and its appetite for labor.

New circumstances, it seems, require a new narrative. But it need not—and should not—deny or contradict the slavery-to-freedom story. As the more recent arrivals add their own chapters, the themes derived from these various migrations, both forced and free, grow in significance. They allow us to see the African-American experience afresh and sharpen our awareness that African-American history is, in the end, of one piece.

IRA BERLIN *teaches at the University of Maryland. His 1999 study of slavery in North America,* Many Thousands Gone, *received the Bancroft Prize.*

SMITHSONIAN; February 2010; Volume 40, Number 11 SMITHSONIAN (ISSN 0037-7333) is published monthly by Smithsonian Enterprises, 600 Maryland Ave. S.W., Suite 6001, Washington, D.C. 20024. Periodical postage paid at Washington, D.C. and additional mailing offices. POSTMASTER: send address changes to Smithsonian, P.O. Box 420312, Palm Coast, FL 32142-0312. Printed in the USA. Canadian Publication Agreement No. 40043911. Canadian return address: Brokers Worldwide, PO Box 1051, Fort Erie, ON L2A 6C7.

We may occasionally publish extra issues. ©Smithsonian Institution 2010. All rights reserved. Reproduction in whole or in part without permission is prohibited. Editorial offices are at MRC 513, P.O. Box 37012, Washington, D.C. 20013 (202-633-6090). Advertising and circulation offices are at 420 Lexington Ave., New York, NY 10170 (212-916-1300). **MEMBERSHIP DUES/ SUBSCRIPTION** Prices: All subscribers to SMITHSONIAN are members of the Smithsonian Institution. United States and possessions: $38 a year payable in U.S. funds. Canada add $13 (U.S. funds) for each year. Foreign add $26 (U.S. funds) for each year. Ninety-nine percent of dues is designated for magazine subscriptions. Current issue price is $4.99 (U.S. funds). Back issue price is $7.00 (U.S. funds). To purchase a back issue, please call or email Eleni Gaveras at 212-916-1379 or watsone@si.edu. **Mailing Lists:** From time to time we make our subscriber list available to companies that sell goods and services we believe would interest our readers. If you would rather not receive this information, please send your current mailing label, or an exact copy, to: Smithsonian, Mail Preference Service, P.O. Box 420311, Palm Coast, FL 32142-0311. **Subscription Service:** should you wish to change your address, or order new subscriptions, you can do so by writing SMITHSONIAN, P.O. Box 420311, Palm Coast, FL 32142-0311, or by calling 1-800-766-2149 (outside of U.S., call 1-386-447-2721).

Paul Fredrick

YOUR FIT. YOUR STYLE.®

Crisp, comfortable white 100% cotton pinpoint oxford dress shirts in **Regular, Big & Tall or Trim Fit** at a

SPECIAL INTRODUCTORY PRICE...

$19.95

Reg. $39.50-$49.50

Plus, FREE monogramming!
(an $8.50 value)

Add this Herringbone Wave Multi Stripe Tie for only $19.95!

Item #TPE1575
(Regularly $49.50)

Specify promotional code **LZRSST**.

New customer offer. Limit four shirts per customer. Shipping charges extra. Cannot be combined with other offers. **Free exchanges.** Expires 3/31/10.

More options than you'll find anywhere else!

Your Collar Style: Six Choices.
Your Cuff: Button or French.
Your Fit: Regular, Big & Tall or Trim.
Your Size: 14½" x 32" to 20" x 37".

Order Today! Call **800-247-1417** or visit **paulfredrick.com/trial**

Advertisement

Technology Simplified

Finally…A Computer Designed For YOU, Not Your Grandchildren!

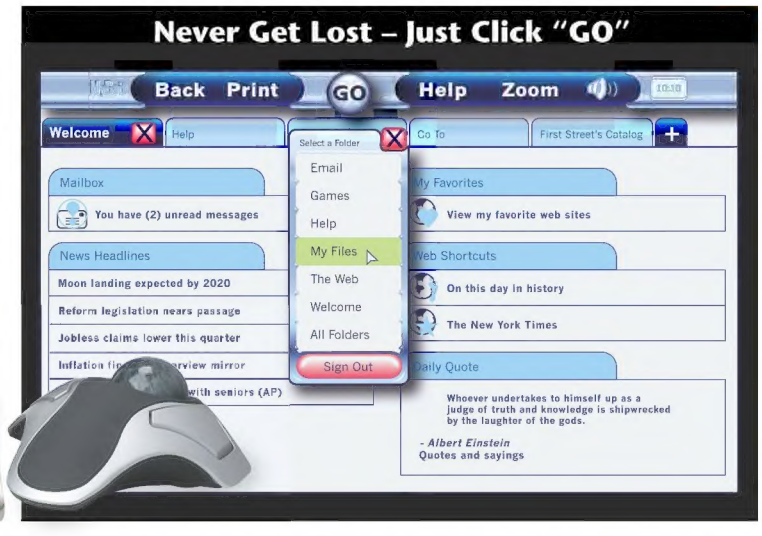
NEW

…It's easy to read. It's easy to see. It's even easier to understand.

Just plug it in and GO!!!

Not available in stores!

Big Bright Screen
One-Touch Screen Magnification
Large Over-Sized Keyboard
Built-In microprocessor and memory– no bulky tower
Top-rated for reliability



I know what you're thinking. Another computer ad. Another computer that you'll have to ask your kids and grandkids how to use. You'll hit the wrong button, erase the screen and that will be it. Into the closet it goes. Well, have we got good news for you. This simple-to-use computer was developed and tested by MyGait, the industry leader in making computing easy for seniors. Until now, it was only available in Senior Centers and Retirement Living Communities. Now, for the first time ever, it's available to you.

Easy to use and worry-free. This extraordinary computer comes ready to use right out of the box. All you do is plug it into an outlet and a high-speed internet connection. Once you're online, the navigation is simple– just press GO! You never get lost or "frozen."

A key part of the Designed for Seniors® GO Computer is that you never have to worry about maintaining your computer … we do it for you … remotely. So it never slows down, never crashes, never freezes, and you never have to worry about spam or viruses. We eliminate and prevent these problems around the clock— for less than seventy five cents per day. Imagine— never having to call your neighbors or relatives or a "repairman" to come "fix" your computer. You never have to worry that your emails, files, or photos will be "lost". And in the unlikely event that your computer does develop a problem we'll send you a replacement absolutely free. And since your data is remotely stored, you'll immediately have access to all of your original emails, files, and photos … instantly. No other computer can do that!

To see how this amazing computer is improving the day-to-day life of an 80 year old senior, go to
www.rosemaryscomputer.com

Day 1 – My goal is to use Email. Pray for me.
Day 6 – I can send and receive Email – it's a miracle.
Day 24 – I'm using the Internet and making greeting cards.
Day 27 – I've found Party Invitations!
Day 29 – I've become addicted to News stories.

Plus since it's so simple to setup and use, there is no need for computer classes or instructional DVD's. Just follow the green "GO" button to any place your heart and mind desires. No confusing icons, tool bars, cascading windows, or computer jargon.

Call now for a 30 day home trial. It's a shame that the very people who could benefit most from Email and the Internet are the ones that have the hardest time accessing it. Now, thanks to the GO Computer, countless older Americans are discovering the wonderful world of the Internet every day. Isn't it time you took part? Call now, and a patient, knowledgeable product expert will tell you how you can try it in your home for 30 days. Call today.

designed for **SENIORS®**

GO COMPUTER™

Call now for our special introductory price!

Please mention promotional code **39633.**

1-877-789-0804

*first*STREET® for Boomers and Beyond®

1998 Ruffin Mill Rd.
Colonial Heights, VA 23834

www.theGOcomputer.com

57704 Copyright © 2009 by *first*STREET for Boomers and Beyond, Inc. All rights reserved.

GO ***…send and receive emails*** Keep up with family and friends.

GO ***…"surf" the internet*** Get current weather & news.

GO ***…play games online*** hundreds to choose from!

Tested for over 8 years in Retirement Living Communities and Senior Centers.

© Shutterstock.com.

Investigate the Archaeology of Early Faiths

Stonehenge. Machu Picchu. The Acropolis. The Pyramids at Giza. What impulse drove ancient cultures to create these and other captivating sites? The answer: the dynamic force of religious belief. From cave art to burial chambers to hilltop temples, the material expression of spirituality offers deep insights into why humans believe in something larger than themselves.

Experience the thrill of discovery and learn the sacred secrets behind some of the world's most popular and mysterious ancient locales with **Exploring the Roots of Religion**. In 36 riveting lectures, Professor John R. Hale—a practicing archaeologist and masterful storyteller—reveals how sacred buildings, complexes, structures, artwork, and more can provide us with unparalleled knowledge about the varieties of early spiritual experience around the world. With its unique archaeological perspective on the nature of ancient faiths, this engaging course offers you a vibrant and three-dimensional perspective on some of the world's first religions.

This course is one of The Great Courses®, a noncredit recorded college lecture series from The Teaching Company®. Award-winning professors of a wide array of subjects in the sciences and the liberal arts have made more than 300 college-level courses that are available now on our website.

ACT NOW!

1-800-TEACH-12

www.TEACH12.com/6st

Exploring the Roots of Religion

Taught by Professor John R. Hale, University of Louisville

Lecture Titles

1. The Roots of Religious Experience
2. Neanderthal Burials at Shanidar
3. Hunting Magic in Sacred Caves
4. Myths of the Shaman
5. Realm of the Mother Goddess
6. Mysteries of the Megaliths
7. Towers and Tombs of Sumeria
8. Tomb of the First Emperor of China
9. Feasting with the Dead at Petra
10. Druid Sacrifice at Lindow Moss?
11. Honoring Ancestors in Ancient Ohio
12. A Viking Queen Sails to Eternity
13. Dancing with Bulls at Knossos
14. Oracle Bones in Ancient China
15. Sun and Sexuality in Early Scandinavia
16. Apollo Speaks at Klaros
17. Chalice of Blood in Ancient Peru
18. Decoding Rituals at Palenque
19. Temple of the Goddess on Malta
20. The Aten—Monotheism in Egypt
21. Deities of the Acropolis
22. Gods and Pyramids at Teotihuacan
23. Sacred City on the Mississippi
24. Sun and Shadow at Machu Picchu
25. Celestial Gateway at Giza
26. Cosmic Hub at Stonehenge
27. Desert Lines at Nazca
28. Skywatchers at Chaco Canyon
29. Mountain of the Gods at Angkor
30. The Stone Heads of Easter Island
31. Tending Zoroaster's Sacred Fire in Iran
32. Writing the Dead Sea Scrolls at Qumran
33. Taking Religions Underground at Rome
34. Forging Iron at Jenne-jeno on the Niger
35. Carving Monasteries at Ajanta in India
36. Faiths Lost and Found

Order Today!
Offer expires Friday, April 2, 2010

Exploring the Roots of Religion
Course No. 3650
36 lectures (30 minutes/lecture)

DVDs ~~$374.95~~ **NOW $99.95**
+ $15 Shipping, Processing, and Lifetime Satisfaction Guarantee

Audio CDs ~~$269.95~~ **NOW $69.95**
+ $10 Shipping, Processing, and Lifetime Satisfaction Guarantee

Priority Code: 39141

THE TEACHING COMPANY®
The Joy of Lifelong Learning Every Day™
GREAT PROFESSORS, GREAT COURSES, GREAT VALUE GUARANTEED.®

Stamp Tact

How the post office can lick other countries at their own game

BY BILL BRUBAKER

THE VOTES IN THE 2008 U.S. presidential election had not even been counted. In fact, the election was still months away. But Barack Obama already had his own postage stamp.

"Buy a Piece of History," read the breathless ad in *Linn's Stamp News,* a weekly newspaper for philatelists—people like me who are willing to pay dearly, even obscenely, for tiny, sticky pieces of paper.

But this wasn't the United States celebrating its soon-to-be first African-American president. The U.S. Postal Service (USPS) has a rule that "no living person shall be honored by portrayal on U.S. postage." The Obama stamp was issued by the Republic of Chad, which, like many other cash-strapped nations, has found an ingenious way to make a buck: issuing stamps that make a big fuss over foreigners. Not to be outdone, Jamaican postal authorities have saluted Ralph Lauren. And Grenada has honored Cleveland Cavaliers basketball star Zydrunas Ilgauskas. (No word on whether the 7-foot-3, 260-pound Lithuanian has ever sipped a rum punch on the balmy Caribbean island.)

The USPS would do well to take note of this lucrative industry, given the $3.8 billion it lost in fiscal year 2009. Perhaps the United States should begin issuing stamps that honor people (dead or alive) and events (famous or obscure) intended to catch the eye of foreign collectors.

Sure, there'll be objections. USPS guidelines state that our stamps should be restricted to mostly "American or American-related subjects" and "events, persons and themes of widespread national appeal and significance."

To which I respond: Loosen up, guys!

If Singapore's postal service can slobber all over Mickey and Minnie, if Guinea can be all atwitter over Norman Rockwell and if the Comoro Islands can tip its hat to Roger Clemens (and not raise any pesky questions about performance-enhancing substances), then why, for heaven's sake, can't the USPS pay tribute to, say, a Brazilian *telenovela* goddess? I'm willing to bet, also, that 40 million to 50 million stamp collectors in India would open their wallets to buy a U.S. stamp that celebrates Sachin "Master Blaster" Tendulkar. (Never heard of the greatest batsman in the history of cricket? You'd better, if you want to keep the price of a first-class stamp under 20 bucks.) And, isn't it time that someone paid proper homage to *Taiiku No Hi*, Japan's Health and Sports Day?

Still, I have a sinking feeling that my postal bailout plan will end up in the dead-letter office. Though I have tremendous respect for our mail carriers—those men and women who brave rain, sleet, snow and global warming to deliver their daily quota of new credit card offers—the Postal Service is not exactly known for its speed. I mean, the USPS just got around to issuing a Bob Hope stamp last spring, six years after his death and nine years after the Commonwealth of Dominica (pop. 72,000) saluted him with six—six!—different stamps.

And, speaking of postally underappreciated American comedians: *Wherrrre's Johnny?* Five years after his death and 18 years after he walked off the "Tonight Show" stage, we're still waiting for his affable face to grace our envelopes. Could it be that the postmaster general can't take a joke? It was Johnny, after all, who advised: "Mail your packages early, so the post office can lose them in time for Christmas."

BILL BRUBAKER's *essay "Let a Thousand Bobbleheads Bloom" appeared in the March 2009* SMITHSONIAN.

ERIC PALMA